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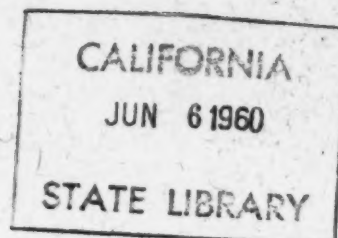
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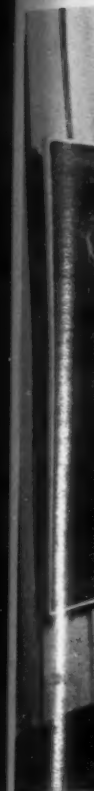
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Standing Dancing Figure with Rattles and Mask. Clay, 7 inches high.
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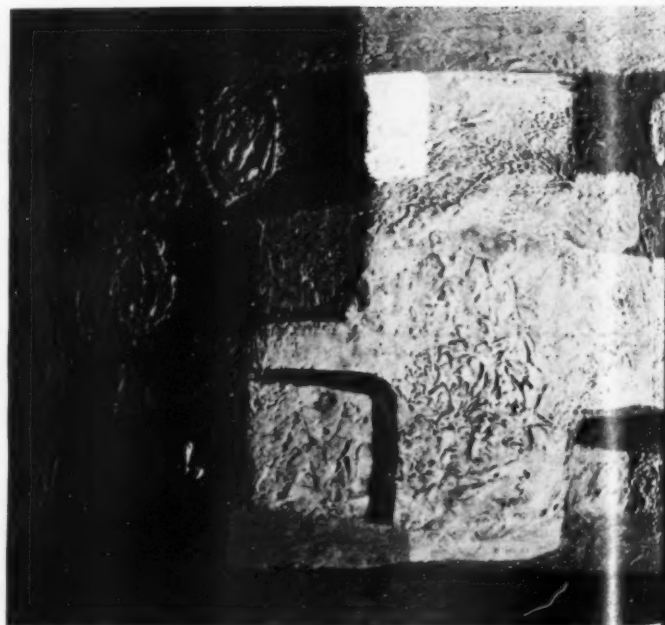
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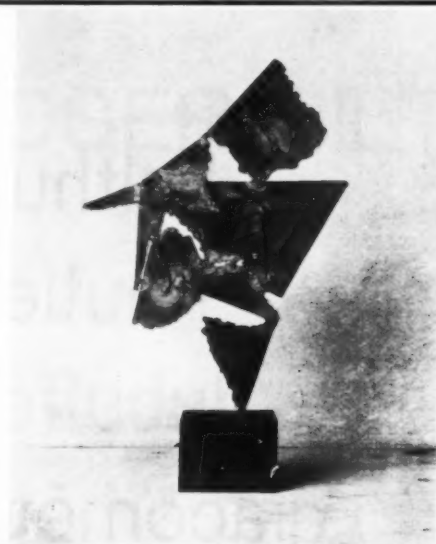
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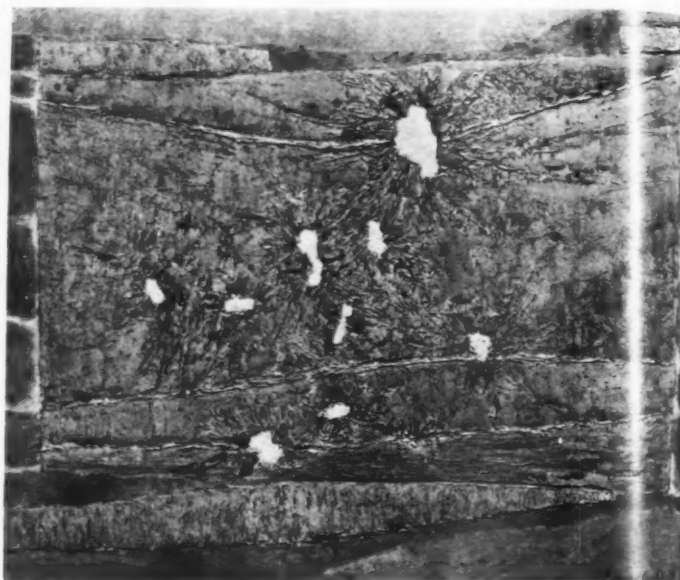
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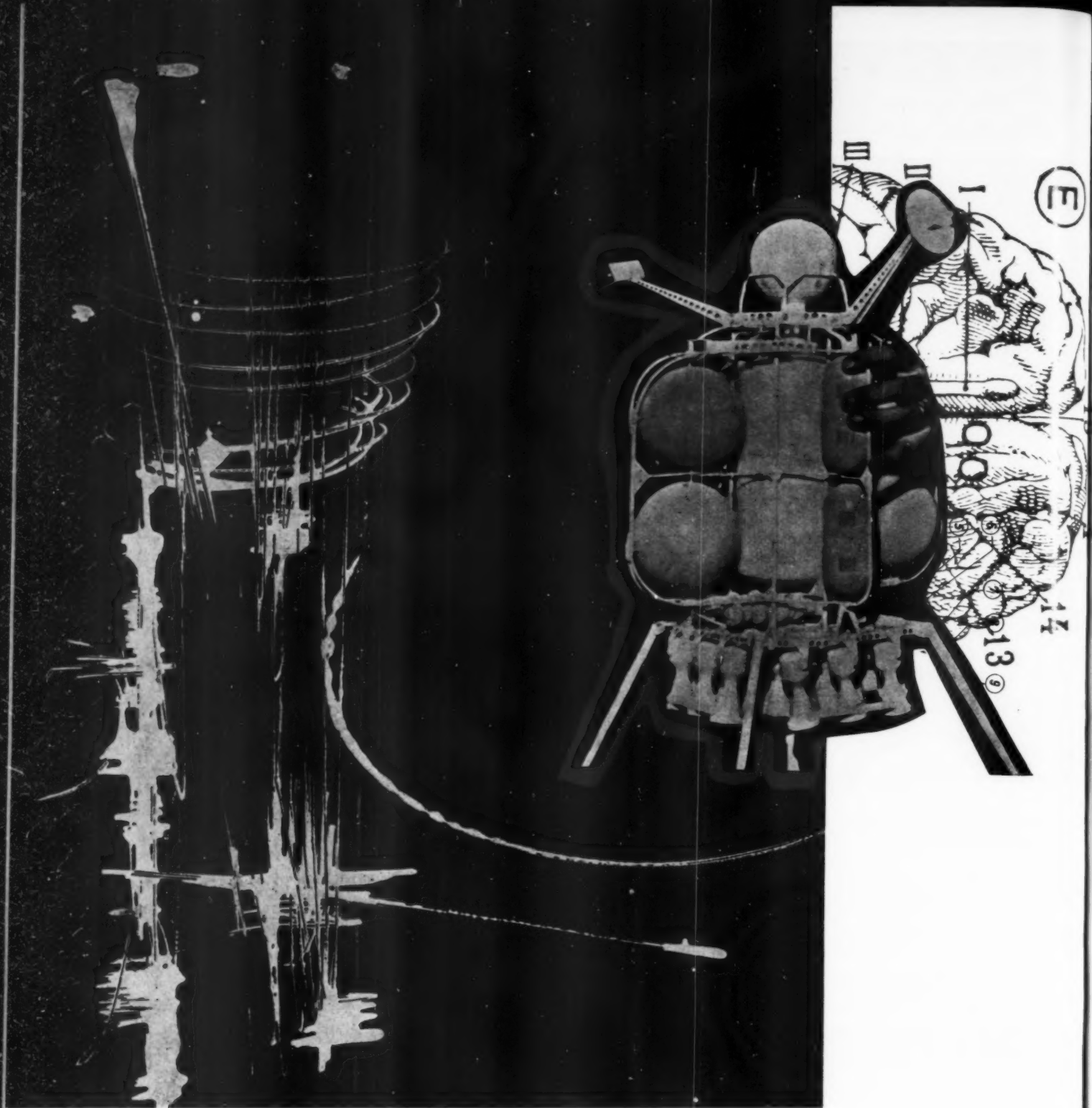
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Our whole culture has allowed itself to be permeated, since the end of the Middle Ages, by Hellenic thought patterns which aimed at bringing the cosmos down to human proportions and limited the means of access to an understanding of the Universe to those provided by reason and the senses.

Our Western pictorial art was founded on notions of perfection deriving from hand crafts, in so far as they were premeditated and came into being according to patterns.

On both sides of the Atlantic, for the past ten years, painting—along with other forms of expression, but more categorically than them—has been freeing itself from the yoke of this burdensome inheritance. After twenty-five centuries of a culture we had made our own, we are witnessing in certain aspects of lyrical non-figuration a new phenomenon in painting—and, one might add, in the arts in genera

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towards a new convergence of art, thought and science

by

MATHIEU

—which calls into question the very foundations of 40,000 years of artistic activity.

This is a three-fold revolution:

First, **morphologically** painting has in effect got rid of the last surviving canons of beauty to re-discover an infinite freedom where anything again becomes possible.

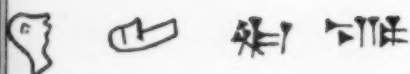
Secondly, in the field of **aesthetics**. From now on improvisation dominates almost the whole of the creative act. Ideas of premeditation, reference to a model, a form, or a previously utilized device have been completely discarded, leaving the way clear, for the first time in the West, for speed in execution.

Lastly, in relation to **semantics**. This revolution is perhaps the greatest opportunity ever given us since the creation of the world to live in the realm of thought. If meaning had preceded the sign from time immemorial, from now on the order in the relationship "sign—meaning" has for the first time been reversed. A categorically new phenomenology is being worked out in the domain of

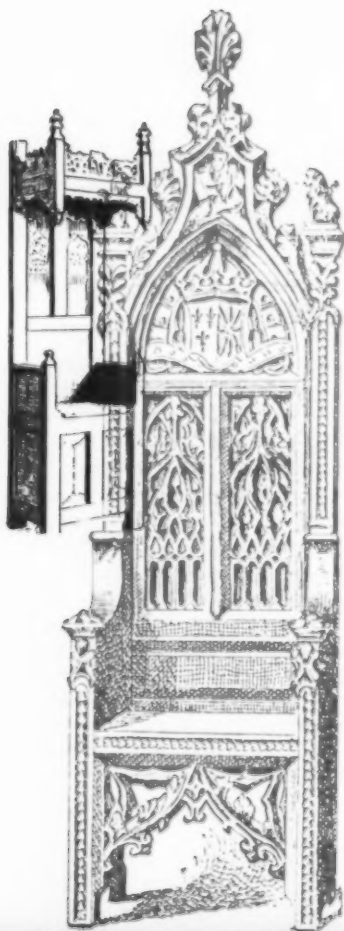
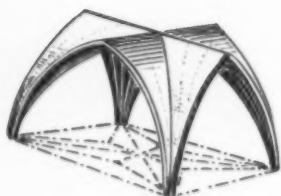
expression, demanding an equally new structure of forms, arising out of a total "nadir".

Let me elucidate this. The Egyptians, the Greeks, and the men of the Renaissance had a conscious awareness of their destiny. The laws of Semantics are from now on being reversed. Throughout the ages, a sign was invented for a given intention; but now, a sign being given, it will be viable on its own if it finds its incarnation. Questions of finality no longer arise. The work of art becomes a geometric point of interrogations. Instead of the "reduction of the Cosmos to the dimensions of man", the work of art is nothing more nor less than an opening out into the Cosmos.

Having passed through the ideal to the real, and the real to the abstract, art is now moving from the abstract to the possible. Plato and Aristotle with their ideas of a perfected universe, are dead past recall. Evolution has passed from the domain of man to cybernetic machines. Logic is being established on a basis of ambiguity; natural philosophy is basing itself on relationships of incertitude and indeterminacy. Science is interested only in the deployment of its powers. And what of painting? Let us first examine what it has been hitherto.



Laudo uos: in hoc non laudo
cepi a domino quod et tradidi



The Embryology of Signs

Since art is communication, the sign is its principal element. Lacking a spoken language, one can communicate by signs. Once language has been evolved, it is made up of words representing objects, actions, and thoughts. These words are signs. They represent an agreement on ideas and are conventional. Arising out of a desire to record thought, language passed through the following stages:

First, signs were made by pieces of string tied into knots. Next ideas were represented or given signification by means of drawings or symbols (hieroglyphs), that is, by signs again. This was the pictographic stage (Mexicans, Red Indians). Lastly writing developed, which is also a structure of signs.

Art is likewise a matter of signs, from the drawings in the caves of Altamira, through the Raphael Madonnas, to the non-figurative, lyrical art of today.

Let us first briefly examine the embryology of the sign, that is to say, the stages through which it passes from formlessness to signification.

Above all, let us remember that evolution in art comes about when the means of expression have reached saturation point and are replaced by new means of expression whose effectiveness is unrecognized when they are first employed. Art's adventure lies in the structuration of the formless. So one can say that it is to the extent that form is realised that it acquires importance and, as a result, that it becomes significant to the degree to which it is realised.

This explains the relationship between art and communication, that is, paradoxically, that at the moment when a work of art has impressed a relatively large number of persons for a sufficiently long period of time, its means of expression are drained of every vestige of real meaning, and that, on the other hand, art which is utilizing more genuinely effective means of expression will only appeal to a very small number of persons when it first comes to birth.

The entire history of art is but the history of the varying means of expression in relation to degrees of receptivity, the more acute as the efficiency of expression becomes realised and the more incompressible as the language employed becomes condensed.

We are going to demonstrate that this history of art is nothing more than the cyclical passage of signs through six major stages from the inexplicit to the significant, from freedom to structure.

Birth and death of signs.

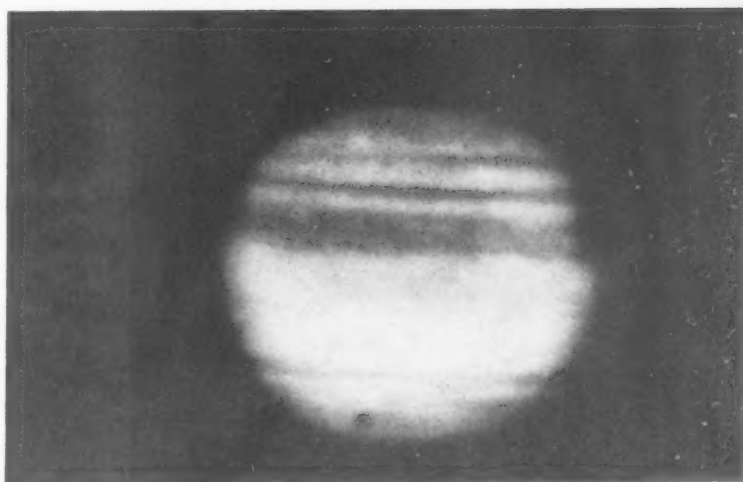
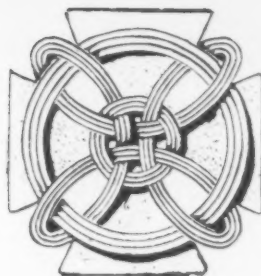
1. The first stage is the quest for signs as signs. It is an adventure directed towards the discovery of means of expression and the early beginnings of structuration.
2. The second stage is the recognition of signs, that is to say, the realisation of their **incarnation**. Here the signs reach their maximum power. Meaning and style are realised.
3. At the third stage the signs, loaded with recognized and accepted meanings, have reached complete identification with their significance. This is the period of **academic formalism**. (The purpose achieved without experiment, through known and exploited means.)
4. When these three stages have been passed through, the next stage is that of the refinement of signs, of the addition of elements which add nothing to the meaning. It is the period of exaggeration and deformation, as in **baroque**. Of this stage naive 'sur-figuration' expressionism, descriptive surrealism, etc., are the outcome.

5. The fifth stage is that of deformation to the point where the signs have been wholly destroyed. (The work of Picasso is an excellent illustration of this stage.)

6. We now arrive at the last stage. To be precise, this is the stage which goes **beyond Form**, that is, the utilisation of means of expression which have no possible intent (except of a purely dialectical character). It is the moment which precedes and anticipates new turning-points, when one has reached unbounded horizons, in full anarchy, beyond bondage and quite free. It is an intermediary stage, no less useful than the sacrifice of ants drowning themselves so that others can continue their march over the dead bodies.

The historic importance of this period has no relation to its specific value. It is above all the moment preceding the following cyclical stage: that of research, or of the beginnings of the **Condensation of the Unformed**. Up to this moment it can only be a question of employing already established methods which entail neither destruction nor creation, hence no possible recourse to this potential. Art entails the transcendence of signs.

The only prospect for a non-formal achievement would lie in the transcending of signs without meaning, i. e. of non-signs. The question is now being raised. More is at stake than the foundations of Western civilization, and we shall return to this later.



II

The Evolution of Western Art Since Giotto

Keeping at present to the West, we shall start at the beginning of the decadence of our present civilization, that is to say, at the 13th Century, the last cycle which has a direct bearing on our culture.

I. From the Ideal to the real

Giotto and the Italian Primitives originated a style which, after Fra Angelico and Uccello, opened out with Botticelli, Vinci, Raphael, Titian into that massive sclerosis of the spirit called the Renaissance.

After this peak stage, which continues to govern the smallest acts and behaviour of our average Western man, we pass on to a more accelerated stage of decadence; from the IDEAL to the REAL.

The torch of painting having been handed on by Italy to France, and to Poussin in particular, from Caravaggio to Impressionism, we are witnessing the progressive decay of the ideal.

The abandonment of mythology as a subject is followed by the advent of realistic, naturalistic realism and the advent of violence. The names of Watteau, Chardin, Greuze, Delacroix, Courbet and Manet are the land-marks along this road.

II. From the Real to the abstract

The second phase is from the REAL to the ABSTRACT. Its progress in the liberation from realism of colour with fauvism (1905) is as evident as the liberation from photographic realism through Impress-



ionism; the liberation from formal realism through Cubism (1907); the liberation, through geometric abstraction, of the need for faithful representation of the exterior aspects of reality (1910).

III. From the abstract to the possible

The next phase, that of freedom from the canons of Beauty, from the idea of Harmony, of Composition, of the golden rule, etc., with the advent of Lyrical Abstraction, the School of the Pacific, etc., is a phase which might well be called 'from the ABSTRACT to the POSSIBLE', is more than a simple phase. A new era of art and thought is beginning, and it is an era of a new incarnation of signs. In the two preceding phases, the relationship of sign and meaning was synonymous. The idea of the Madonna existed before she was painted by Raphael. The same applies to Van Gogh's chair or Cézanne's apple.

This semantic progression of deployment in all abstract art prior to the last ten years also moved in the same direction. An idea of Beauty and the classic canons precede the execution of the work of art, be they by Kandinsky, Mondrian, or Malevitch, down to their followers of today, who still proudly utilize the 'golden rules'. At the purely formal level, pre-existing SHAPES: circles, squares, triangles—are made use of.

Before finding out how this new relationship between sign and meaning functions, let us consider the position of the vital painting of today.



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III

The Present Situation

The Three Illusions

1. Reduction of the Real

Among activities which are apparently contemporary, I shall first mention those producing abstract works simply as modification of the visible, that is to say, those which derive the symbol from the seen. This is a well-known development and there are numerous examples:

The pre-historic drawings of Southern Spain eventually degenerated into signs resembling letters. The evolution of Chinese and Egyptian writing shows how drawings originally figurative gradually gave way to a schematic arrangement.

The knotwork of the Vikings and of Ireland, the decorative designs on Siberian or Merovingian jewellery, are of the same origin.

From Greek realism onwards the same evolutionary process continues on Celtic and Gallic coins.



This art stems from a progressive stylization and abstraction of form. First the object exists; it is then made into a sign or symbol and ceases before long to be identifiable. This is what René Huyghe calls "absorption of realism by plastic means".

There are numerous examples of this art in France: Manessier would be the prototype; Singier, Le Moal, and almost all the pupils of Bissière fall in the same category. If this formula is still excusable for Bissière, who descends from Cubism, it is no longer so for the painters of today. Paradoxically, it is the kind of painting which appeals particularly in France to what I would call the average educated middle class.

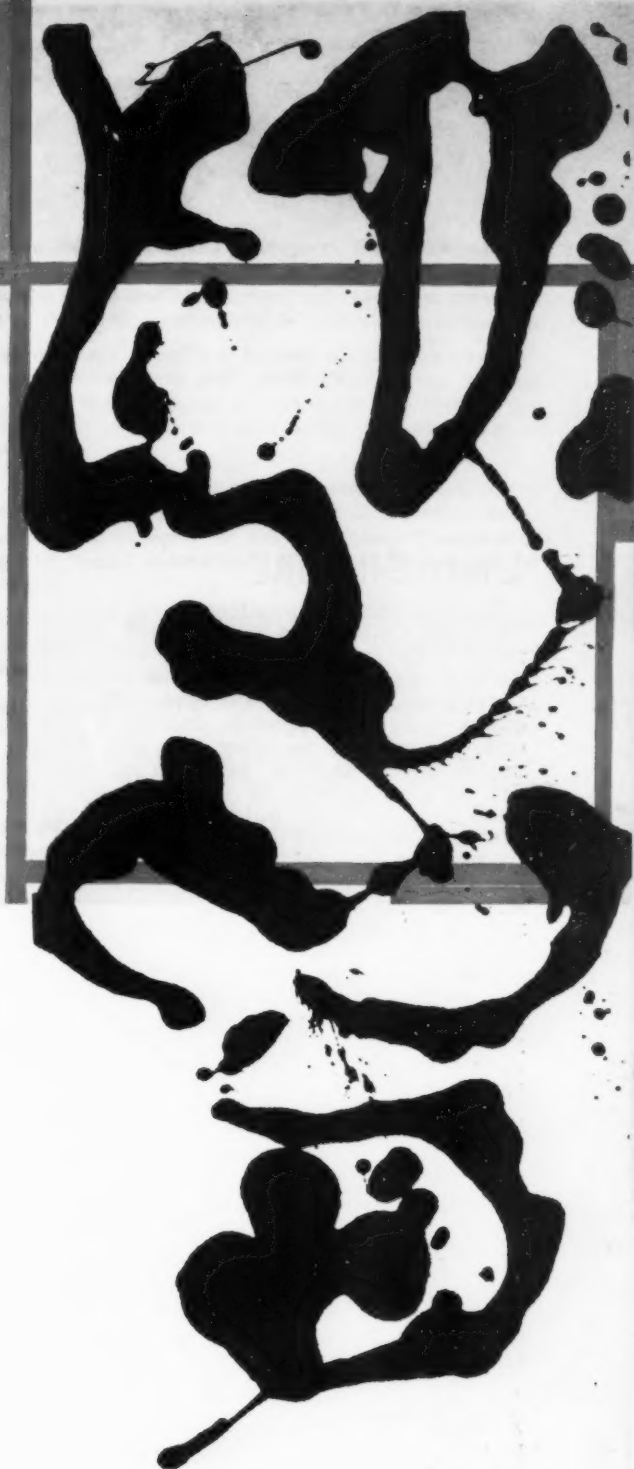
Beyond this, lies the development in which we are interested, wherein the sign precedes the meaning.

2. The Dissolution of Matter

Another tendency which is apparently contemporary is that followed by those painters who are reverting subtly to the approach of our paleolithic ancestors, whilst adding, as was to be expected, the feeling for the baroque. Their great merit lies in not distinguishing "matter from form", as Rubens used to say, and therefore in being at the height of a movement which vehemently rejects the classical. I am thinking especially of painters who have come by way of figurative art—such as Dubuffet or Fautrier, whose painting is definitely not influenced by the development of the means of expression, implacable as it is direct. We will study further this tendency which is now invading non-figurative art under the name of Informal painting.

3. Survivals of Craftmanship

Finally a third tendency lies in a non-figuration apparently lyrical. Nevertheless, the manner in which these works are built up is still based on classicism. From a sketch which pleases him, the artist decides to paint a canvas, scrupulously reproducing it on a larger scale, with the slight modifications which seem to him worthy of re-creation and reestablishment. In doing this he even succeeds in giving an impression of spontaneity. (But this is not the problem.) He is in fact reproducing, that is to say, copying. He is no longer creating. Whether he is reproducing a form he has himself created, or not, the process is the same. In this connection I am thinking particularly of Hartung. It is the confidence which is placed in a preestablished form which lies finally at the root of the spirit of classicism.



L'IMAGINAIRE

Il y a peu d'expositions qui aient un sens. Celle-ci en possède un. Elle montre ce qui dans l'abstraction se défend de s'appuyer sur les règles plastiques (!), au contraire est un chant pur, de la poésie donnée à ce qui pouvait en paraître le plus démuné. Nous savons bien qu'un cadre et une galerie de tableaux donnent beaucoup de poids à n'importe quoi. Néanmoins bien des œuvres inexpoées se défendent toutes seules. Il ne faut pas chercher à les aborder par les « ismes »; ni automatisme, ni surréalisme ne serviront d'aide.

Il faut regarder cette peinture sur les pointes, ces œuvres qui n'ont pas de fin, qui semblent un œil, un regard, une curiosité de la nature, tâcher d'en saisir l'énigme. Au demeurant de tels tableaux peuvent aussi passer pour des créations parfaitement calmes et quelque peu indifférentes. Un langage très individuel, très dégagé, risque de laisser beaucoup de place au hasard, donner part égale au talent et au truquage.

On dira que cela n'a pas tellement d'importance. Mais on verra bien lequel de tous ces peintres finira par imposer son style à d'autres peintres et surtout par se créer un vrai public, un public passionné et non une équipe de curieux. (Ne citons pas Picasso dont on voit ici un dessin : un succès n'est pas seulement dû au talent : le sien demeure inexplicable.)

Cette exposition réunit des œuvres d'Arp, Atlan, Brauner, Bryen, Hartung, Leduc, Mathieu, Picasso, Riopelle, René de Solier, Uzac, Verroust, Vulliamy, Wols.

Le style général qui la dirige ne paraît pouvoir se permettre que des œuvres de petites dimensions. On se demande souvent pourquoi ces peintres s'attachent à un format rectangulaire, puisque leur peinture est hors-mesure. Leur seule tradition est la poésie de jeux de matières colorées.

Un tel dépouillement deviendra-t-il un enrichissement ? Le temps nous le dira. — (*Galerie du Luxembourg.*)

Pierre Descargues.
ARTS

Direct painting

Historical Survey

Before describing the phenomenology of this truly liberated painting which I am going to call "Direct Painting", I shall try to give as precise a history of it as possible, and attempt to define the different terms the critics have used in relation to it: "Lyrical Abstraction", "Informel", "Other Art", "Tachism", "Action Painting", "Abstract Expressionism", "School of the Pacific".

It was in one of the smaller Paris Galleries, the 'Luxembourg', that for the first time, on December 16th 1947, a collective manifestation of this revolution was made, the first conscious recognition not only of a tendency, but of a new era in painting.

Moreover, it was the first official movement that I was organizing against cezannian abstraction, constructivism and neo-plasticism, in order to reveal the possibilities of a lyricism freed from all chains. This tendency was finding again the simplicity which precedes births. From then on the road was free.

I know very well one might argue that if this art had no definite origins it does at least have antecedents—Picabia showed me a 1907 gouache of his which is neither representational nor geometrical, and inspired by the idea of the association of art and music.

I know that Kandinsky's first abstract paintings were lyrical, that Hartung had produced some very free drawings as early as 1921, and that Baumeister had also been painting freely. Nevertheless, even if these were not merely accidental or short-lived experiments (Picabia reverted to figuration, Kandinsky quickly moved on to a geometric expression), they were only sporadic manifestations, lacking continuity and influence.

The mere fact of a work having been painted does not give it existence or a place in history.

To make its mark within the frame-work of the social and cultural setting of its own period, a work of art must have been created with an awareness not only of what it is, but of what it means, of what it contributes, and of what it destroys. Otherwise it is irrevocably but a fancy, nothing more than the outcome of a mood, of a fleeting sensation without veritable reality, without true faith, having no purpose and no destiny.

What was happening in Paris in 1947?

The French—or rather, the Parisians—were discovering non-objective art. Not lyrical non-figuration to be sure, but geometric abstraction, dry, cold abstraction, the intellectual notion of abstraction itself. What a strange phenomenon! While the United States already had a museum dedicated to the works of Malevitch, Mondrian, and Bauer, that is, to non-objective art, while in the museums of Switzerland this art had been represented for a very long time, France, this bourgeois France of Descartes, which had for eighty years been honouring certain aspects of tradition more than Tradition itself, had after Impressionism faithfully repelled any approach which might hinder its comfortable little habits of seeing and thinking. This France appreciates Bonnard, knows Matisse, is shocked by Picasso, but proudly ignores Klee, Duchamp, Picabia, Malevitch, Mondrian, Kandinsky, as she will just as proudly ignore Nolde, Kirchner, Munch, or Permeke, Ensor, Guette in another context.

Yet there were some manifestations of true abstract art between the two world wars. ("Abstraction—Creation" was in considerable vogue from 1932. To heighten the paradox, it was even exhibited at the Galerie Charpentier!)

Not until somewhere between 1945 and 1947 was the discovery really made for the first time that a painting could exist and owe nothing to the exterior aspects of reality. Forty years after the birth of the first non-objective work!

Initiative suddenly abounds

1. The Sorbonne exhibited a group of five painters in 1945. Hartung was, curiously enough, shown with Dewasne and Deyrolle, newcomers from the neo-plastic and cubist groups.

2. René Drouin made a comprehensive review of "concrete" art, that is to say, "abstract" art. (The French are reputed to be lucid since Descartes.)

3. In 1945 Denise René introduced a group similar to the Sorbonne group, which was to start a wide-spread offensive to popularize the masters of geometric abstraction, the forgotten ones, and those who have been called the second generation of frigid abstractionists. This enterprise was assisted by two "admirers and helpers" who had recently themselves become critics—one, a teacher of history, the other, a Belgian: Charles Estienne and Léon Degand. One wrote in a new weekly (everything was new at this time), "Terre des Hommes", the other, Degand, wrote in a Communist weekly, "Les Lettres Françaises". The latter also wrote in a right-wing weekly under the pseudonym of "Belphegor".

In justice, tribute should be paid to Degand for having demonstrated, over a period of ten years, with his simple logic and rigorous dialectics, that an art which could dispense with the reproduction of what appeared as outward reality, could exist and be valid.

We shall return later to the special position of Charles Estienne. Let us say for the present that these two critics were the first to bring to public notice the past history of non-objective art they

themselves had just heard of and discovered. Their work was useful and had not been done before. But as to the manifestations of creative work taking place before their very eyes, the least one can say is that they lacked perspicuity as much as their colleagues.

Not that anyone was surprised that Hartung should have been confused with the geometricians and constructivists at the "Réalités Nouvelles". When Wols exhibited at Drouin's in May 1947, no one suspected the importance of this work which was referred to as "surrealistic".

Only René Guilly was aware that we were entering a new phase. Another critic, Jean-José Marchand, joined him before long. I asked the latter to write a foreword for this exhibition, "l'imaginaire", entitled "Towards lyrical abstraction", which included a group of fourteen painters.

The exhibition aroused a certain amount of interest: Clara Malraux spoke of an evident spontaneity of lyricism and Pierre Descargues saw the intrusion of a poetic quality.

In 1948 Colette Allendy—who died a few months ago—asked me to organize another group for her Gallery, which became known as: "H.W.P.S.M.T.B.", and included Hartung, Wols, Picabia, Stahly, Mathieu, Tapié, Bryen. Michel Tapié exhibited two of his sculptures: they sprang as much from dadaism as from African art. They had the merit of breaking not only with figurative classicism but also with non-geometric non-figuration.

Who then is Michel Tapié? A kind of logician—mystic—dadaist. A logician in the manner of Raymond Roussel, a mystic in his way of looking upon painting as a support to crystal clairvoyance, a dadaist in the importance he attaches to chance as against the small value he places on quality. He has not changed.

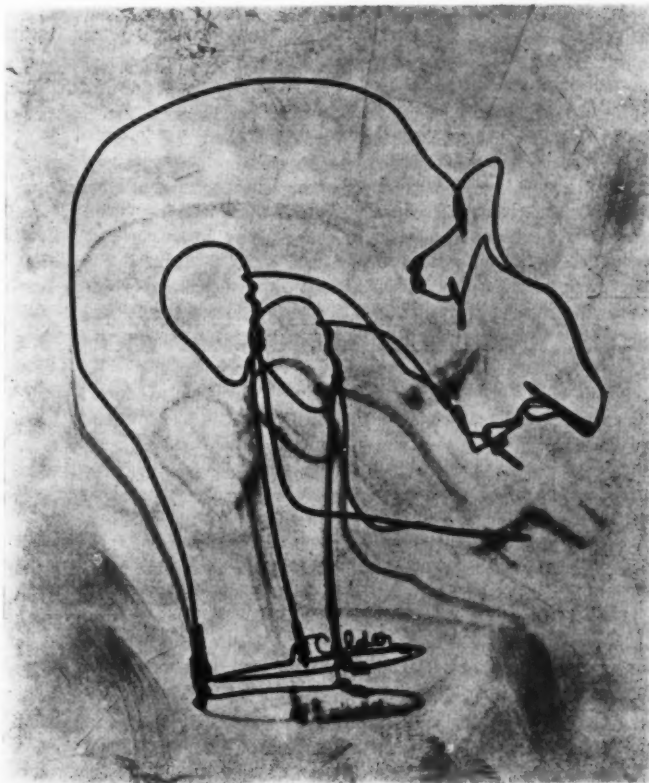
At the Galerie René Drouin he defended Fautrier's "Hostages", wrote on behalf of Picabia, rightly preferring him to Picasso (whom he considers to be the swan-song of classicism), and contributed an important article on the second exhibition of canvases by Dubuffet, "Mirobolus Macadam & Co."

Michel Tapié was far from clinging to non-objective art, whether geometric or not. He saw in art nothing but its magic power and appreciates this only in accordance with his own term: "astounding". Dubuffet gave him greater satisfaction than Wols. He didn't care for Wols at that time and said so. He confused and continues to confuse figuration with non-figuration. All he asks of art is that it should be "other". Over a period of ten years his influence was to be as important as it was confusing. He shut his eyes to the obvious link in the language of painting and under the particularly vague term of the "Informal" he mistakenly groups together figurative and non-figurative painters, whether of some merit or of none.

I was the first non-objective painter he liked. I warned him and reproached him for opening the door to anarchy and confusion. He replied with zest, "Long live confusion!"

We now know he will never be an art historian. He refuses to be clear or precise. The prolific output of mediocre work which his own machiavellianism had always encouraged, now frightens him.

Only last year he wrote: "The time of experiment for the sake of experiment has passed. We look for paintings produced in complete awareness of the power of alternate necessities, however cold or however complex they may become. At this stage it is not thirty painters which are to be considered, but only a very few."



His contribution has, however, not been useless. By making discoveries he will have paved the way for others to do likewise.

In 1948 a new gallery asked me again to organize a group exhibition, showing drawings under the title "White and Black"; the foreword was written partly by Michel Tapié, partly by Edouard Jaguer. In 1946 the latter had already laid stress on possible features in common between open, broad-minded surrealism and certain aspects of free abstraction.

From discovery to confusion

The reader will notice that I mention surrealism for the first time in the course of this account. I have intentionally placed it outside the absolutely direct line of painting in the last eighty years. It is actually a rather remarkable instance of a retrograde step, since surrealist painting made its mark as a return to figuration at a time when a kind of cold abstractionism and even the cubist manner had begun to pall. It is, nevertheless, a return, not only to figuration but to what I will call superfiguration. It was only in 1955 that André Breton suddenly gave his support to lyrical abstraction in connection with Degottex, and in so doing, after thirty years' delay, he corrected the position he had taken up in 1924. It is a phenomenon which has always astonished me in a man of such lucidity. Perhaps this sudden change came about through the united action of a painter, Simon Hantaï, and the above-mentioned art critic, Charles Estienne, who popularized the term "**tachism**" in

1954, which embraces the same phenomena as lyrical abstraction. Estienne, who had hitherto defended geometric painting, initiated the new word as an excuse for having ignored this trend, which had been manifesting itself under another name for seven years. The fact is that by this manoeuvre he was attempting to have lyrical abstraction taken over by surrealism.

The adjective "**tachist**" (invented by Pierre Guéguen) has at least the advantage of meaning direct painting. It is rather interesting to stress that you do not make a blob of colour for the sake of making a blob, but you make the blob because you need a special surface of colour on a special spot and that the most direct method is to apply the brush more or less violently (hence the splashes) without previously having drawn a line round the space you want to fill.

Emergence of American Painting

As a brilliant symbol of the universality of this new language, there came to birth in America, during the same period (1946—1948), a style of painting and sculpture which is probably the most important contribution of the United States in the sphere of culture.

Safely cut off from European influences during the war, an autonomous movement became aware of itself in perfect freedom. The absence of a well-established pictorial tradition opened the way for the emergence of works depicting an interpretation of nature and man by entirely new methods.

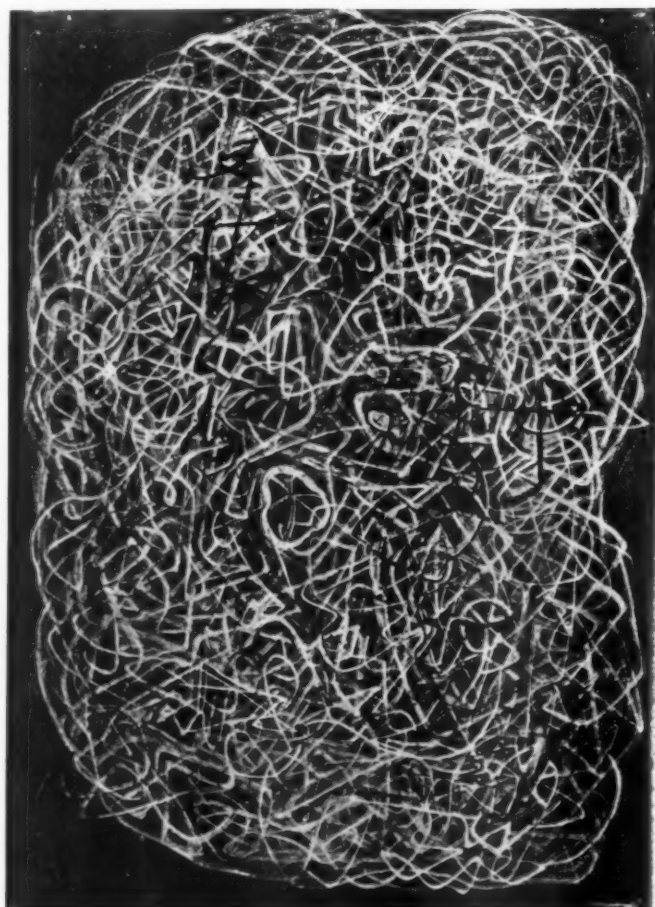
In my capacity as professor at the American University at Biarritz in 1946, I was privileged to know of the existence of the works of Tobey, Pollock, and De Kooning. As I was struck by the close affinities which united these painters with the supporters of lyrical abstractionism in France, I organized in 1948 a joint exhibition which took place at the Galerie de Montparnasse, and which was resumed later, in 1951, under the name "**Véhérences Confrontées**". Parisian critics, quite unaware of a new style of painting in France had naturally not the least suspicion even of the existence of its equivalent in America.

It was about 1946 that Jackson Pollock, in New York, passed from figurative expressionism to non-figuration, and that he began to paint over large surfaces by causing liquid paint to run over horizontal canvases. This participation of the body in painting allows Harold Rosenberg to speak of **action painting**. Pollock covers the entire surface of the canvas with an inextricable network of forms, mostly at random, but none the less expressive of a kind of real force and spontaneity. A genuine group then got organized in New York, styled **abstract expressionist**. But it was not easy to distinguish what in this group was figurative and what not, the interest of adventurous experiments in non-objective art was far from evident; Pollock himself returned to figuration in 1953!

But of greater importance, perhaps, was a venture which took place on the Pacific coast previous to Pollock's. This was Mark Tobey's, who, since 1935, had expressed himself in a language unknown in the West at that time—in gouaches of small dimensions which he called "**White Writings**". The surface of the paper was almost entirely filled with uniform signs, with no centre of interest apparent.

Having in mind Mark Tobey, living at Seattle, and a few painters in San Francisco, Francis Taylor could speak, in 1947, of a "**Pacific School**". It is to be noted that Tobey, who is indisputably its greatest representative, had been very familiar with oriental mystic trends of thought for a long time.

This may perhaps explain an organization of space which no longer stems from classical traditions. We shall return to this later in con-



MARK TOBEY: *Broadway Norm*, 1935.

nection with the possible rapprochement of present-day painting with Far Eastern calligraphies.

After this rapid historical survey I should like to sum up briefly what seems to be the situation in painting today.

1. We could keep the term "**informal**" to designate a free painting without meaning, without existence from an artistic point of view.
2. We might speak of **cosmic** painting when referring to Tobey, Pollock, or Riopelle, where space is no longer conceived of in the classic manner.
3. We could speak of a **structural** painting where the meaning, based on signs, plays a preponderant part.



Phenomenology of the Act of Painting

I shall now attempt to propound what I term the phenomenology of painting: that is, to describe the conditions in which the most up-to-date non-figurative painting is done, or should be done.

The characteristic features of this painting appear to me to be the following:

1. First and foremost, speed in execution.
2. Absence of pre-meditation, either in form or movement.
3. The necessity for a subliminal state of concentration.

This simple enumeration is enough to raise the greatest doubts as to the artistic quality of a work carried out under these conditions. To the spirit of the West, it looks like a wager—as I had the opportunity to demonstrate four years ago, during "la Nuit de la Poésie", when I executed a painting 36 feet by 12 in 20 minutes on the stage of the Sarah Bernhardt Theatre. Besides, it is not in the least surprising that such an attitude and such misunderstanding should exist in the West. The responsibility lies in the habits inherited from Greek esthetics for seven centuries.

The introduction of **speed** into the esthetics of the West seems to me to be of prime importance. It comes about naturally with the growing liberation of painting from all references. Figurative paintings have a fatal reference to nature and to the external world as models—whether the result is a Raphael madonna, Cézanne apples or a Picasso still life. In the same way, abstract geometrical painting had recourse to rules of composition which it followed scrupulously, whether it is a Mondrian or a Malevitch.

In the same way, as I have already pointed out, the non-objective lyrical artist who copies his own forms thereby utilizes **models** and therefore depends on established references.

It is this freedom from reference which brings in **improvisation** and, consequently, speed. Speed, therefore, means the final abandonment of the methods of craftsmanship in painting to the benefit of purely **creative** methods. Now, this is surely the artist's mission: to create, not to copy.

Speed and improvisation have made it possible to associate this kind of painting with liberated and direct music such as Jazz, or with Eastern calligraphy.

This is what André Malraux meant to convey when, in 1950, referring to me, he exclaimed: At last, a Western calligrapher!

The fact is, that apart from a few Merovingian writings, our calligraphy has never been anything but the art of reproduction.

Far Eastern calligraphy improvises, it is true, on given symbols, but in full freedom, and with the full play of individual inspiration, and speed goes with it as much as does a certain state of "ecstasy". When I was in Japan in 1957, I had the opportunity of seeing some great masters of calligraphy achieve gigantic signs in a few seconds. It would have occurred to no one that these signs could be deprived of any artistic value because they were made in a few seconds.

To the necessity of **speed** and **improvisation** I will add that of a subliminal condition: a **concentration** of psychic energies at the same time as a state of utter vacuity.

IV The Future

We have briefly summarized the way Western painting has evolved from Giotto down to lyrical abstraction.

We have no certain means of knowing what the situation will be in the future. We can, however, make some extrapolations and see what is happening in the internal development of painting in these selected cases.

Inward Evolution STUDY OF THE LIMITS

1. To begin with, if we reduce the part played by conscious **control** in favour of spontaneity, we find ourselves in a situation where **the very notion of error**, during the painting of the canvas, disappears, since there is no possibility either of **erasing** or **adding** anything.

Let us go further. Once the canvas has been completed, it cannot be a **failure**. Because it is the expression of a complete creation drive and its significance is dependent on this testimony, not on its intrinsic quality. Painting first and foremost becomes an act.

2. Consequently the question of its content is a less pressing matter. In the presence of a pure and gratuitous act there is no longer any reason to ask oneself what may be its **meaning** to the others, and the problem of **communication** disappears.

3. Finally, it is clear that by increasing the **speed** of execution to its maximum, the painterly approach is no longer possible, and the 'painting' no longer exists.

Likewise, when ecstasy and pure reception are at their maximum, painting has no further reason for existing.

Outward Evolution

We might arrive at the same conclusions in studying the consequences of the increasing saturation of feeling, the postulate regarding the evolution of the means of expression to which I have already alluded.

Three ways, therefore, are open:

1. The way of **construction**, that is to say, of the working out of a new language from unexploited signs and forms, which I have termed the "new incarnation of signs", and with which I personally associate myself. In the same way Schoenberg has been able to construct a completely new kind of music on a new basis of dodecaphonism. Thus the German novelist Hermann Hesse also has, by inventing a new game in his "The Glass Bead Game", revived a line of thought which was about to disappear.

2. The second way is that of **nihilation**. By inventing ever new means of expression in an attempt to obtain a reaction from a surfeited sensibility, the limits of invention are reached: no further invention becomes possible. On the other hand, as the new means of expression are assimilated and rejected more and more rapidly, there is finally no longer even the time to appreciate them: they no longer have a continued existence. This is what I will call the stage of **nihilation**.

3. Finally, if priority is given to the **act** of painting or to **behavior**, that is to say to its significance or even its non-significance, over the result, over the very idea of a created entity, one comes to what I will term the Dialectic of Non-being.

Outward Evolution

Briefly, outward evolution reveals itself in three major phases:

1. Painting is an object and remains an object.
2. Painting aspires to become act, and becomes an **event**.

Here I must add that the painting of today stands in between these two poles. It is no longer merely an object. In contemplating it, we become aware of its dynamic influence, and it bears, moreover, materially evident traces of action.

3. At the third stage painting is nothing more than an **attitude**, that is to say, the result of a decision, or even of an absence of decision.

Hence Marcel Duchamp's venture with his "ready-mades". Duchamp confers artistic reality upon an object by the mere act of baptizing it with a new name (e. g. a bottle holder becomes a sculpture).

So too, Yves Klein, having decided that such and such a shade of blue corresponds to a certain "state of being", paints a certain number of rectangular surfaces on the canvas of exact or arbitrary dimensions, as, for instance, 58 by 81 cm., and covers them, or has them uniformly covered, with the selected shade of blue. He calls these surfaces pictures or paintings. He even sells them. I mean that they are bought as such. He goes further than this. He invites the usual private-view public to contemplate walls painted white all over without a single picture hanging on them. An American connoisseur who wants to buy a "work" from him, gives him a cheque for a "piece of consciousness".

With Duchamp we had works having a reference both to an object and to an attitude. In the case of Yves Klein, we have to do with an **attitude** alone. It is obvious that we are now virtually leaving the domain of painting, since there is no painting left.

In quest of a lucidity beyond nationalisms



WOLS Nierendorf, 1947



HOFMANN Birth of Taurus, 1945



FAUTRIER Otage, 1943

After studying these extreme positions, which may or may not be the **real** ones of tomorrow, it is very tempting to try to analyse what is actually happening in the world today, in 1960. It is tempting because it is dangerous. I am proud to have been the first to have revealed in Europe the importance of American painting, in the face of a complete lack of lucidity on the part of some American critics such as Daniel Catton Rich,¹ who wrote in March 1949: "I still believe that the leaders of modern painting will be found in Europe or Mexico rather than in the United States"; or a lack of information on the part of nationalists like Alfred Frankfurter, who declared in 1957:² "How much better for Europeans to paint in the style of Giacometti or Balthus than to imitate an essentially unsuitable American jargon", or on the part of André Malraux' whose statement:³ "Pollock never denied what he owed to Fautrier, Wols and Masson" is most regrettable.⁴

Moreover, the fact that I was responsible for the organization in France of the first manifestation of lyrical abstraction, aimed against the formalism of geometric non-objective art, gives me today the freedom to condemn some aspects

of painting which go too far along the anarchic road I opened up. I feel it my duty to denounce these trends in order not to mislead a public that has never been more at sea, in this field.

¹ Magazine of Art, March 1949, volume 42, number 3.

² Art News, October 1957.

³ The New York Times, February 7, 1960. Quoted by Jean François Revol.

⁴ In order to dispel all possibility of confusion, it is important to repeat the despite various statements made by Sir Herbert Read and Pierre Restany, the work of Fautrier has had absolutely no influence on that of Wols or Pollock and that Fautrier's work cannot in any way be considered as having been the precursor of their's. It would be interesting on the other hand to study one day what may have been the possible influence of the presence in New York from 1942 to 1946 of Helion, Masson, Donati, Ernst, etc. ... on the "new American painting", notwithstanding the most important contribution of Hofmann since 1943, as was recently stressed by Clement Greenberg.

ON THE DISSOLUTION OF FORMS

Though, through successive liberations, each of them a provisional victory over the myths of yesterday, the artists of the West put forward new meanings of the world which are confirmed by scientists and legitimised by logicians, never in history have we in fact been faced with such a strange phenomenon of collective aberration as that presented by certain aspects of present-day painting—

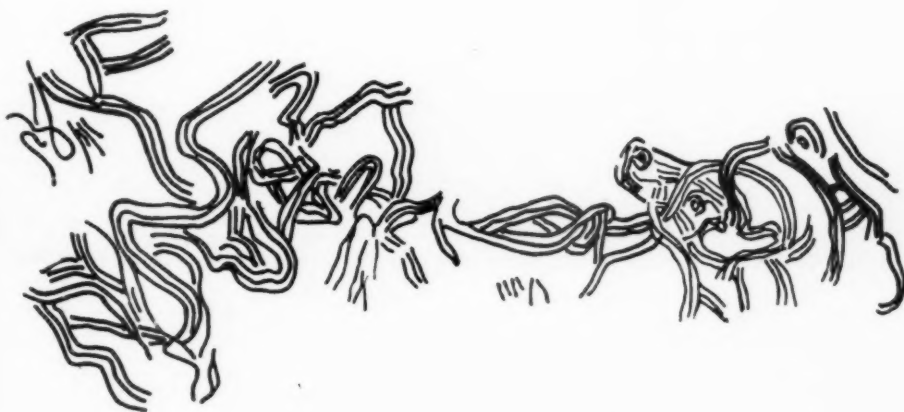
a collective aberration on the part of those who claim to create as well as those who claim to appreciate. Perhaps our civilization has no more than the forms it deserves, and I shall not attempt here to study the indirect causes of their dissolution.

The phases of decadence

Western art, whose destiny was for thousands of years shaped by preconceived ideas concerning resemblance or representation, and for half a century by fictions concerning abstraction, has today freed itself of the last conventional, ideological and historical criteria, to find itself faced with the emptiness of its freedom. Just as at the beginning of the fourth century the archaist trend took the lead over played-out academicism, so today chaotic geological and archaeological material is penetrating a non-representational art that is short on inventiveness of forms. This is a foreseeable and cyclic evolution the gravity of which I had the privilege of gauging fifteen years ago, before undertaking from 1947 onwards the task of breaking down the last bastions of geometrical abstraction, which merely transposed into the non-representational the whole aesthetic of the Renaissance. The realistic and bourgeois West, which for more than ten years has been subjected to the assaults of an art freed of the Graeco-Roman ascendancy and which is beginning to accept the possibilities of the

existence of a pure creation, distinct and separate from craftsmanship and all that that involves, has every excuse for finding difficulty in discerning the genesis of the new forms which is occurring in the night of this anarchy. In all eras, the decadence of civilizations has manifested itself in the three phases: sclerosis, turgidity, and finally, the dissolution of forms. The same applies, ontologically, in the field of art, and understandably so; I have shown that in the embryology of signs, after the stage of incarnation of any style, the succeeding stages of **academicism**, **the baroque**, and **destruction** are passed through before achieving chaos once again. This would be the original chaos if a new dimension—consciousness—had not been added in the meantime. This chaos, without any literal meaning because the signs have disappeared, is nothing more than the expression of a "dialectical vacuum". And here we touch the core of the problem: can there be, in Western civilization, a possibility of transcendence of non-signs?

The two sources of the informal and the annihilations of yesterday



All over the world today (a world that is daily becoming increasingly Westernized) there proliferates a painting which clearly reveals the level of spiritual and moral degradation which we have attained. In Paris, New York, Cologne and San Francisco, in Buenos Aires and in Tokyo, paintings are being created and exhibited whose forms (representational or non-representational) have disappeared in favor of the material, considered as an end in itself. If the secular adventure of art consists of the structuration of the formless, the total absence of signs, and hence of structures, corresponds to a utilization of non-means or of means without any possible signification, if not of a purely dialectical nature. A "consciousness of art" esthetic is tending to be replaced by an "art of consciousness" esthetic. Hardly surprising at a time when truth is contained in reality and is confused with it. In the descent from the Ideal to the Real, the lowest point is indeed this non-metamorphosed real, this crude real that is the subject matter; this is what the contradictory expression "art brut", employed from 1948 to 1950, could have meant. If there is art, and if it is no longer separated from nature, it is because the metamorphosis is elsewhere, or because there is a temporary crisis—quite normal, since it comes at the end of a cycle—consisting of a cosmic confusion along with an ontological confusion. It is indeed remarkable that this "informelle" painting occurs at the tardy meeting point of two antinomic trends, one finishing and the other beginning.

On the one hand we have the final convulsions of representational art, delayed by its swan-song, cubism (1907) and shaken up by the advent of abstractionism (1910), which expresses its frustration nowadays in the form of expressionist death-rattles. The paintings of Fautrier and Dubuffet, for example, whose slackened representations in "Otages" (1943) or "Corps de Dames" (1950) resolve themselves more categorically into "nudes", "landscapes", or "philosophers' stones"

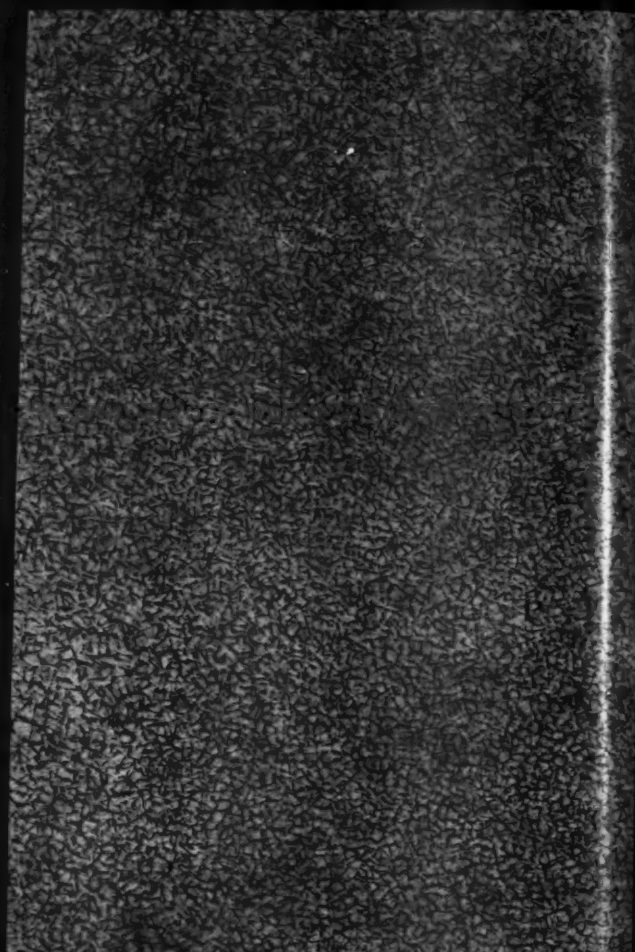
and "terrains", and fall into "textuologies" that are nothing more than what they are. Since it has its source, contrary to appearances, not in the objective of realism but in the desire for a shift deriving from the use, in the contemporary cultural era, of a language dating from the paleolithic era, with the sole aim of bringing out a dimension of intentionality, this procedure is one of behaviour. It takes its place in history through a psychological reaction and not by an involvement in a morphological evolution, which it has missed. This is its only revenge.

The other trend is that of the non-representational painters who take the road timidly opened by Schwitters, coming back to Dada forty years later; or who are just as distressingly behind the necessary and very brief moment passed through by those who were to be at the origin of a new cycle: that of lyrical abstraction. We can indeed perceive this phase in the works of Mark Tobey in 1935, Pollock in 1946, and Wols in 1947. I went through it myself in 1945. It was not a question, though, of dissolution for its own sake, but of an intermediate phase whose historical importance has nothing to do with its intrinsic importance. This was the moment that preceded the search for new signs and the creation of form out of what was still chaos and nothingness. Wols died prematurely, before being able to establish the bases of a new language. As for Pollock, he withdrew from the adventure in 1953 and went back to the known vocabulary of representationalism. Tobey followed a new road in the West, one that, nevertheless, was significant of the struggle of conscience of Western man, who, from the time of Galileo and Pascal, had begun to lose his ontological bearings and to find himself increasingly out of centre in relation to the real as a whole.

This non-significant painting, nowadays found everywhere and which one at-

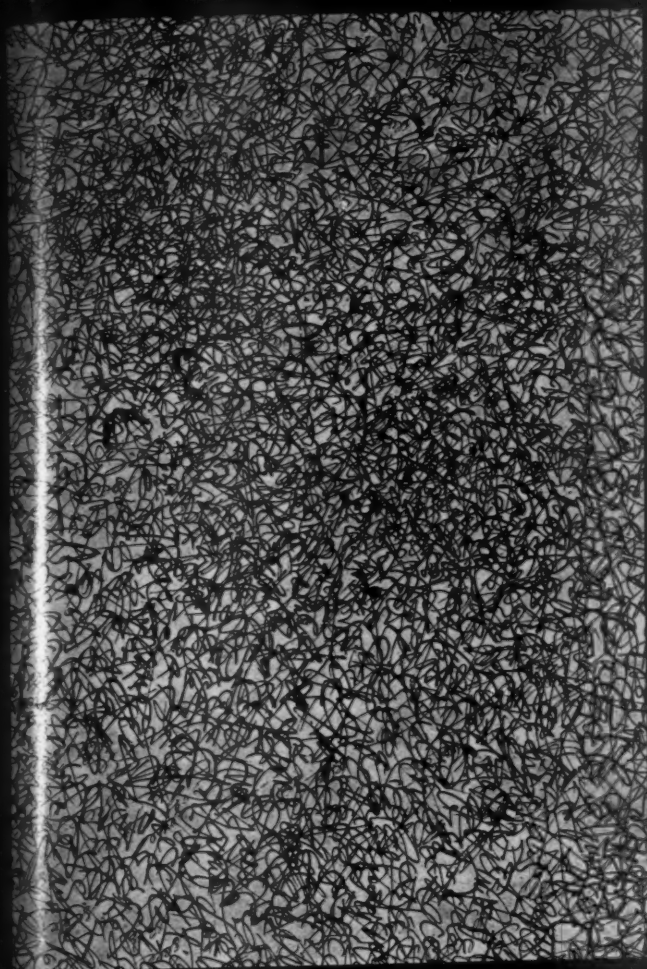


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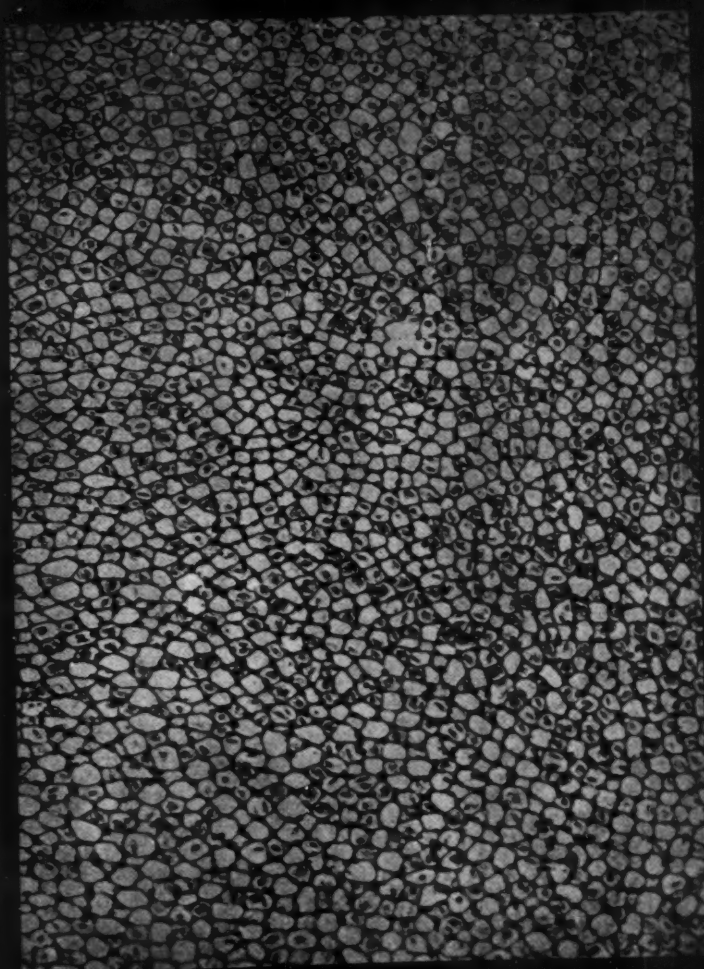


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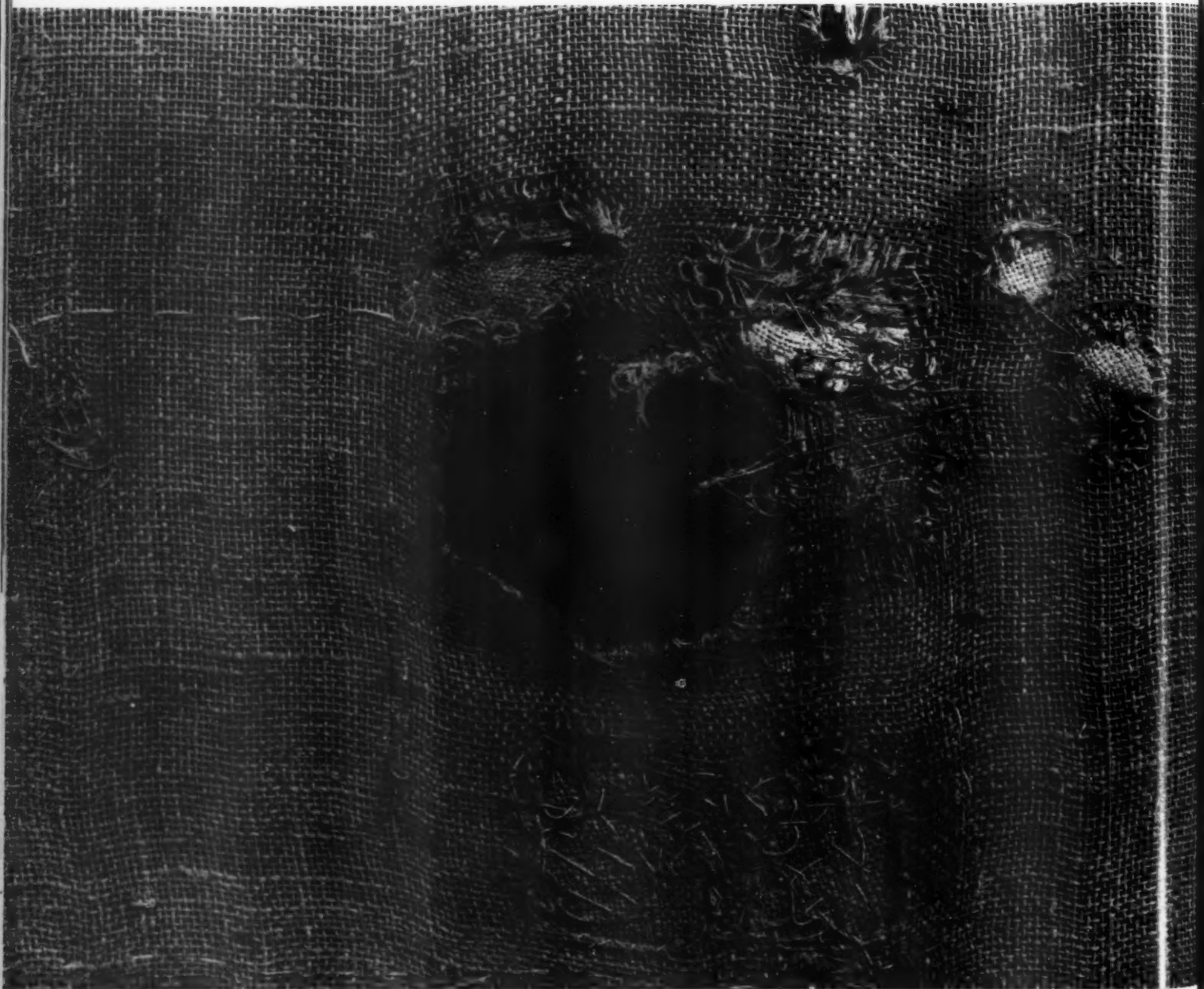
tempts to justify in Europe, the United States, Brazil and Japan through thirteenth-century scholasticism, Kantian predicaments, Zen Buddhism or the topology of sets, is of interest only in so far as it rejects classical traditions. What we are entitled to demand of an artist is the invention of forms, the exploration, if need be, of a qualitative space—in short to innovate and not to observe, or even to destroy. To offer the intelligent, cultivated and sensitive viewer this or that medium of clairvoyance does not suffice to constitute a work of art; this is just as true today as in the time of de Vinci. Painting is not like one of those Spanish inns where everyone brings his own food. Art demands a creation of new structures, otherwise it is simply a matter of raising dialectically to one's own level that which belongs ontologically only to the domain of nature, of chance. Inversely (yet ultimately convergently) with the former process, this trend of painting comes back to the *real* in its attempts to locate itself in the actuality of non-representation: the *real* of its own material. In both cases, we leave the domain of art and plunge into that of dialectical nothingness.



HANTAI



RETE MIRABILE in the wall of the swim bladder of the deep-sea eel.

**The art**

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The annihilations of today and to-morrow

If in the study of limitations stemming from the new semantic postulation of art previously referred to, which commands the introduction of improvisation and the cancellation of all terms of reference, we reduce control to the minimum, then painting, as I have said, becomes only the expression of a total impulse. And as such, the value of a work of art lies only in what it reflects and not in its intrinsic quality; painting becomes primarily an act.¹ The cult of the "I" is then triumphant. Art emerges from the serenity of the luminous eras and becomes confusedly pathetic (cf. Henri Michaux), then descends to crude sensation or emotion, served up raw without thought or style. It has lost the sense of concrete forms as well as of abstract forms.

This same primacy of act over meaning can, moreover, lead to the same ends (or rather the same non-ends) by the deviation of the act in its potentialization: attitude.

At a time when action painting (which at its best is not the result of a pure act but a blend of an object and an act) seems to be giving way to the other alternative: the result of the "object-act-attitude" (the object-attitude having been completely exhausted by Dadaism), there arises the question of the possibility of a new Dada spirit.

If, as William Rubin holds, there is nothing nihilistic in Rauschenberg's attitude towards the execution of a work of art, the presence of coke bottles or other items brings him back, as in the case of other "informel" painters, into the category of realist painters, with the obvious necessity of introducing the notion of intentionality, previously referred to, which is the only factor protecting the work from some paleolithic or non-artistic fatality.

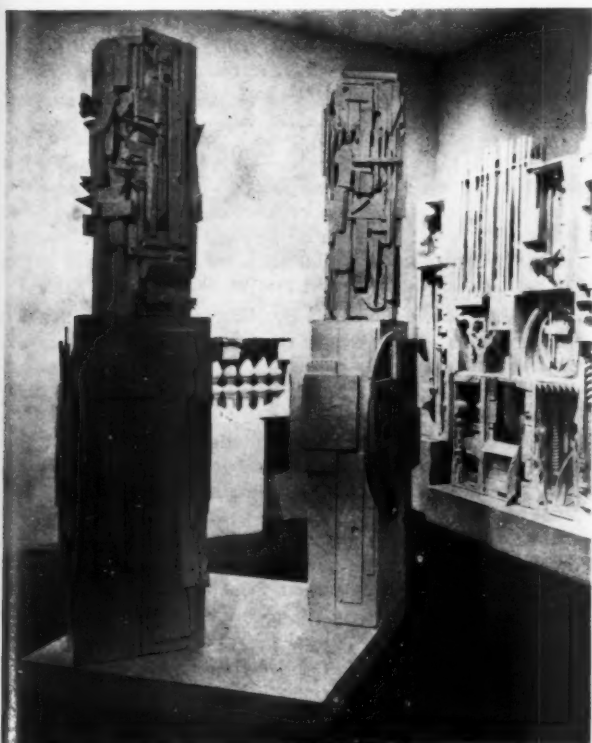
The same phenomenon is apparent in the realism of Jasper Johns, whose flags, targets or numbers draw their possible signification from this same dialectical dimension.

The work of Louise Nevelson may also, to a certain extent, be hampered by this dialectical dimension, which is bound to be in evidence when the work is on the verge of being nothing but what it is; and, as we all know, a work of art is anything but that.

To sum up, the future of art today finds itself at the intersection of three concepts: those of object, act, and behaviour. At the limits of each of them we are faced with annihilations—either **existential** (material for its own sake), **historical** (the act, i. e. the event, for its own sake), or **dialectical** (behaviour, that is to say consciousness, for its own sake). It is obvious, moreover, that these annihilations can overlap, as indeed they do.

¹ This is what Ray Parker advocates when he writes: "Changes are made in-process; nothing can be fixed up, no additions or corrections made. The whole painting may be in error, never a part. Technique serves the exact needs of the painting, and is invalid as mere habit or mannerism." ("It is", No. 1, Spring 1958.)

Recent work of Louise Nevelson, Museum of Modern Art, New York.



Traditional characteristics

But one should not get the impression that the only possibilities open to present-day art are represented by these possible annihilations. What I have called the "new incarnation of signs" is one of the constructive possibilities of the working out of a new language based on original structures and signs; it is the adventure in which I personally have been involved since 1947, and I shall not go into the question further here. I will simply add that, on the intellectual level, quite apart from any question of forms, this possibility links up with another: the utilization of a space which is no longer derived from the classical world (cf. Tobey) and which is much nearer to the Oriental concept, coinciding apparently with certain Taoist or Zen ideas, but in fact the herald of a new era that is succeeding humanism: the reign of non-centric epistemology. In fact, in spite of this evolution and its consequent revolutions, the painting of today worthy of interest still seems to me to retain two traditional features.

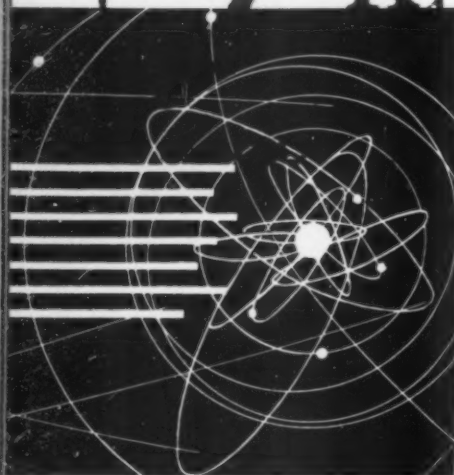
The first is that, no matter what the conditions of working may be the painter must wisely exploit his moments of reflection and activity, allowing his spontaneity free play, but he must be able also to retain the maximum control in the dialectics of decision and contemplation, which have always been at the genesis of all true art. Painting, therefore, in 1960, still remains a means of expression, the expression of an eternal content: the drama of man's encounter with the Cosmos. Painting remains what it has always been: the transcendence of signs. As Eliot so magnificently puts it, "Nothing which is not fundamentally traditional can be really new".

No artist, in whatever form of art, finds his fulfilment entirely within himself. To understand and to appraise him, is to discover his relationship to artists of the past. We cannot judge him as an isolated individual; to judge him we must set him among the dead. Any new contribution to the sum total of art and thought will have to be set in this perspective, and will take its true position only in relation to that which precedes and that which is to follow. It seems an obvious truth that the affirmation of the corrective function of every new contribution brings one to the realisation that it is not absurd to think that such and such a work of the XVIth Century might appear in a new light in so far as a modern work throws a new light upon it, whilst at the same time the modern work will be given its right appraisal by comparison with the old.

The vanguard does in fact discern new forms a little in advance of their integration. But ontologically, and paradoxically, there is **complete** intimacy and identity between these forms and traditional ones.

The true vanguard merely carries on, in the most logical and unbroken manner, the true tradition.

Alas, most individuals see only the exterior aspects of this tradition, as they perceive only the exterior forms of the most advanced manifestations, hence the drama—for the time being.

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Art and Sciences

While all classical values in the field of art are collapsing, a parallel and equally profound revolution is taking place in the domain of the sciences, where the recent breakup of concepts relating to space, matter, parity and gravitation, and the resurgence of notions of indeterminism, probability, contradiction and entropy all point to the revival of a mysticism and the possibility of a new transcendence. At the present time, when the world is being integrally Westernized, the spiritual crisis that has been with us since the thirteenth century takes on greater proportions than ever. And the crowning irony is that God is being reincarnated not by history, not by culture, not by art, but by science!

Though science today still in fact remains linked to the fundamental attitude and dialectic of Christianity—a three-stage dialectic, from Nicaea to Saint Augustine, from Joachim de Flore to Marx—modern physics has recently denied matter its classical attributes as “real” matter and given it attributes which materialists used to consider as those of the mind. This ties in with the predictions of that great logician, Boas, probably the only person since Leibnitz able to master the problematics of all the exact sciences. Indeed, until 1935 nobody had dared to take a stand against the three principles of non-contradiction, identity and excluded third. Not even Descartes, Kant or Hegel. Whereas the general public did not become aware until Hiroshima that we had entered a new era, the foundations of knowledge have actually been held in question for more than half a century past.

Mathematics

In an evolution in mathematics that owes more to Archimedes than to Euclid, it is paradoxically Descartes—who abjectly supplied the philosophic basis of the French bourgeoisie—to whom we owe the introduction of the capital notion of function, which follows after that of proportion. The two terms go beyond the scope of mathematics and have the greatest significance for the technique of the arts in the cultures of Antiquity and the Western world.

Starting from the idea, anticipated by Nicomachus, that in the universe of phenomena perceived by our senses it is structure and not substance that counts, the great step forward made by mathematics—comparable to the transition from Renaissance to Baroque in architecture—was to liberate geometry from sentient intuition and algebra from the concept of magnitude. Since Riemann, this contribution of topology to analysis has been constantly growing, whether in the form of Cantor's ensemblist topology, Fréchet's abstract spaces, or Ereshmann's fibered spaces. General topology as it is understood today, and within the framework of which Alexandroff and Uryson defined compact spaces, began with Hausdorff. On reaching this culminating point, the whole of Western mathematics suddenly found itself frozen in a formalism of the purest logical tradition (the Bourbaki school).

It may be considered remarkable that the profound revolution that began with Galois (1831) and which took us from the theory of functions to the theory of groups did not begin to bear fruit until after 1870 at the precise moment when Western painting was stri-

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ing out in a new direction as a result of the discovery of a new invariant: light, which had also been anticipated forty years earlier by Turner. The geometry of Riemann (1856), the final nail in the coffin of absolute space, itself found its application in Einstein's theory of relativity in 1905, at the time when fauvism and cubism were shattering realism of colour and form, definitively abandoning the "elementary geometry" of the Greeks. And was the appearance of imaginary and transfinite numbers and of Cantor's theory of sets, along with the birth of abstract painting in 1910 a further coincidence? Again, is there not a parallel between Hilbert's attempts at the axiomatisation of geometry and the primary steps towards neo-plasticism and constructivism made by such Bourbaki offspring as Herbin, Vasarely and Dewasne?

It is necessary to remind ourselves of these facts at the present time, when the aberrations of Aristotle and Plato continue to enjoy an outrageous vogue, even if only through the mystic cult they conferred on the Rule and the Compass. In France especially, where the term culture is still used to designate a factitious system built almost wholly on Graeco-Roman models, it is high time that pseudo-philosophers like Russell and Carnap were denounced.

Physics

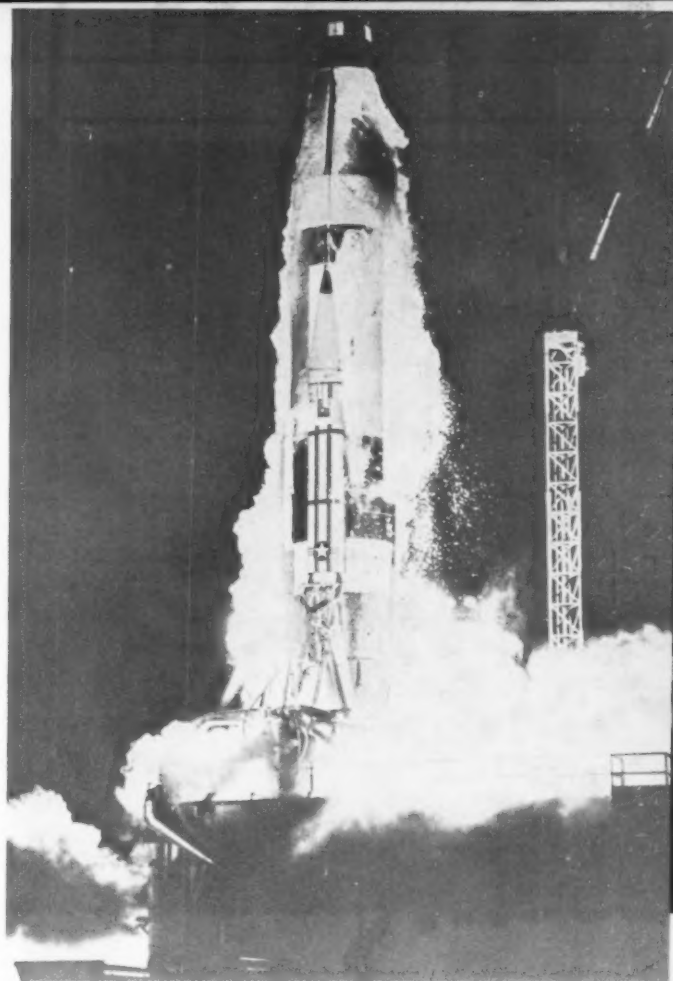
In the physical world, the coup de grâce given to the physico-chemical determinism inherited from Lucretius was evidence that the sacrosanct principle of causality was shaken by the introduction of notions such as Planck's quanta, Bohr's complementarity, Heisenberg's uncertainty relationships, and Pauli's principle. Here again it is particularly significant of an attitude of formalist conservatism that Louis de Broglie, after adopting in 1927 the probabilist interpretation of quantic phenomena, happily reverted in 1952 to determinist solutions, following the work of the young American David Bohm, and expressed the desire for a "return to the conceptual clarity of spatio-temporal images". He also encouraged his followers to attempt a comfortable reconciliation between the quantum theory and the general theory of relativity. The example had been set from above; Einstein himself, despite the fact that he had done away with the most rigorous continuity in physics—the continuity of light waves—by advancing the photon theory, continued up to the end of his life to be imbued with the idea of strict causality in his agreement with the idealistic determinism of de Broglie and Schroedinger, as he stated in a letter to me as recently as 1954. We are faced here with a mental attitude still tied to the Aristotelian "superstition", and shared by the last determinist physicists and the disciples of Nicolas Bourbaki.

Whether we are dealing with the exclusive application of the abstract formalism of the psi wave function or with the axiomatic theory, such distinguished thinkers as M. Dieudonné pride themselves on being the champions of the most classical of all forms of logic.

Let us give away the teachings of the "theory of structures" to red skin Indian tribes, and while awaiting the working out of a contradictory theory of sets, let us leave the disciples of Hilbert and the partisans of materialist determinism petrified in their dogma.

Biology

But the end of the first quarter-century, when all hope of finding a rational explanation of man on the basis of determinism fell to the ground, triggered a crisis which affected not only the exact sciences but all sectors of life. Erwin Schroedinger himself, though



a partisan of materialist determinism, was led to recognize the irreducibility of the structure of living matter to the ordinary laws of physics. The fact was indeed faced that the principle of least action, while it controls all the evolutions of a system or even of a closed physico-chemical universe, is constantly violated by the presence of life in such a system. One example that may be cited among others is the violation of Boltzmann's law by the self-regulating faculty of living organisms. This mathematical test of the transcendence of life is perhaps the most important philosophical discovery since Heraclitus.

The hypotheses of Stromberg and Ruyer concerning the fields of force governing embryology and the growth of living organisms, the extraordinary results obtained by the radiotherapeutic appliances of Dr. Drown in California, and the experiments on extra-sensory perception carried out by Dr. Rhine in the United States, are all indications that life seems to derive from a dimension outside the Einsteinian four-dimensional space-time continuum, and points up the urgency of applying new forms of logic to apprehend the complex phenomena of biology.

The definitive bankruptcy of Aristotelian rationality has thus spread to mathematics, physics and biology. What is more, if we examine the latest acquisitions of knowledge we see that our picture of the world is fading away. We are faced with a series of chain reactions, operations that take place as irresistibly as unwontedly, in the edifice of classical thought. All the barriers are falling down, one after another; after the overthrow of determinism, continuity and contradiction, the Chinese scientists Lee and Yang not long ago abolished parity, thereby undermining one of the cornerstones of modern physics. After Einstein had shown the interchangeability of matter and energy, Burkhard Heim established that of gravitation and electro-magnetic forces. Nowadays, when Newton's apple is on the point of "falling" upwards and the anti-matter predicted by the contradictory logic of Lúpasco is making its appearance, all doors are open. Following the latest revelations of the Japanese Yukawa concerning elementary particles, physics like painting is now seeking an internal structure of its primary elements.



Art and other Forms of Expression

But although the new physics has in effect, since Hiroshima, taken possession of the future of the world, the destruction of the real had previously occurred in all fields of expression. In point of fact, it is not so much the destruction of the real as its permutability. I would like briefly to show here that the two phases that have shaped the evolution of painting since the great revolution of 1947—the trend to autonomy and the specificity of means of expression since 1870, and the new structuration of signs since 1947—are also the two phases that have shaped choreography, music, the cinema, the theater, literature, poetry and architecture.

The **ballet** had not escaped the trend towards abstraction and stripping down to essentials. An art of gesture—the primary element of language—the ballet had often oscillated between two poles: narration and expression. Today, the classicism of Balanchine and Lifar is condemned. With Maurice Béjart, the dance is on the way once again, in the quest for its essentiality, to finding its real tradition.

In **music**, we are seeing the breakup of the tonal system that has reigned supreme in the West for three centuries. This débacle, unprecedented since Monteverdi, opens up two roads: a new twelve-tone axiomatic invented by Schoenberg, parallel to that of our neoplasticists; and the system inaugurated by Varèse, which or-

ganizes serially the immense resources of the world of recorded sound, giving rise to "concrete" music—dangerous when handled by untalented engineers.

Music, like painting, is thus passing through one of the most exciting phases in its history. The task of the composer today appears to be to give autonomy to a serial technique (the outcome of musical problems that have been fermenting since 1910), to link rhythmic structures and serial structures by common bonds, and subsequently to expand this morphology to a rhetoric.

As for the **cinema**, it has had two techniques available since the "heroic era": expression in the form of images and expression in the form of signs. Both forms have remained practically at the same stage for the past thirty years. The recent introduction of new pictorial methods, having nothing to do with either surrealism or geometrical abstraction, will open up new possibilities for a cinema liberated from narrative and esthetics. But such a cinema does not seem to have come into being yet.

On the other hand the **theater**, from Weingarten to Ionesco, has freed itself from its shackles, as painting has done. It is trammelled no longer by situation, action, plot, intrigue, characters, morals, and so on, but is revealed through its very essence: dramatic progression, rid of all narrative, psychological and even metaphysical content.

In this attempt of all the arts to free themselves of what is not specific to them, **literature**, from Joyce to Cioran, is probably up against the greatest handicap. Yet if this generation of writers, metaphysicians of nothingness and absurdity faced with the inexpressible, is going through a bad time, it is because we are present at the death of a certain novel. The "reconquest of the privileges of delirium" henceforth becomes the exclusive domain of pure literature: poetry. After passing through a nadir here also, we now see from Artaud to Henri Michaux a re-use of words on completely renovated bases.

Finally **architecture**, obviously lagging behind all the other arts, is beginning to react against elementary rationalism and against that collective aberration which has given full scope to the functional sterilities of the Bauhaus and Corbusier. Sharing a scorn for sham-modern "functional" achievements, such architects as Wright, Moller and Candela or Niemeyer allow us a glimpse of what the architecture of tomorrow could be—an architecture founded on parameters themselves derived from the fruitful group notions of Galois.





Art and Western thought

The fact that the most contemporary forms of Western painting are so closely related phenomenologically with Eastern calligraphies, that the poets of today have more in common with those of India or semi-pagan Scandinavia than with La Fontaine or André Chenier, that Olivier Messiaen and his followers are showing us a veritable fecundation of the West by the East, revealing in the civilizations of Bali and Java constants that have been forgotten since plain-song, that the architectural creations of Mies van der Rohe are related to Japanese constructions—all these facts are just so many proofs of the existence of a veritable turning point in the history of our civilization, as I attempted to show at the beginning of 1957 by organizing, in conjunction with the painter Hantaï, a month-long event which we called the "Commemorative Ceremonies of the Second Condemnation of Siger de Brabant", and with which were associated such eminent figures as Jean Paulhan, T. S. Eliot, Marcel de Corte, Del Renzio, Dr. Chou Ling, Karl Jaspers, Stéphane Lupasco, J. J. Sweeney, Gabriel Marcel, and Professor Jung.

This manifestation was a major attempt at maieutics—theological, cosmogonic, esthetic, epistemological and even eschatological—in four cycles: sacerdotal, royal, bourgeois and popular, bringing into question the very foundations of our Western civilization since the invasion of France and the West by Aristotelian thought as interpreted by Siger de Brabant, and as it was to be integrated with Christianity by St. Thomas Aquinas.

In particular, we showed—and this is of the greatest interest to us here from the pictorial point of view—how by the restoration of paganism, the reintroduction of the Graeco-Roman pseudo-morphosis and the coming of humanism (i. e. the reduction of civilization to purely human elements alone), the Renaissance had consummated in the West its definitive rupture with the traditional outlook in the religious, scientific and artistic fields.

Without going into the details of this bold conception, I would like to point out briefly here that the true Western tradition coincided with certain aspects of Oriental thought such as Tao, Zen and Chan,

before it was blanketed for seven centuries by the classical Graeco-Roman outlook.

It was indeed particularly impressive to see at this exhibition how a Byzantine baptistery from Ravenna was related to a Merovingian flagstone, to a fragment of Gothic architecture, or to the tracery of seventh-century Irish manuscripts. Again, we showed how Celtism coincided with the Christian mysticism of St. John of the Cross or Saint Theresa of Avila, how Heraclitus and the pre-Socratics had a consciousness of the world amazingly close to our own true consciousness, how Denys the Areopagite, in a wonderful illumination, foresaw Lupasco's logic of the contradictory, via Nicolas of Cusa, and how though decadence after Aristotle was carried on through Bacon, Descartes, Hegel, Marx and Sartre, all modern mathematics from Cantor to Riemann and from Goedel to Zermelo, all physics from Planck to Bohr and from Heisenberg to Heim, all painting from Mark Tobey to Wols and Pollock, all literature from Joyce to Cloran and from Artaud to Michaux, all drama from Weingarten to Ionesco, all music from Edgar Varèse to John Cage and from Messiaen to Boulez, all choreography from Catherine Dunham to Maurice Béjart, and all architecture from Frank Lloyd Wright to Luigi Moretti, in their most advanced forms link up with a cosmic conception of the world in which determinism no longer had a place.

What is more, if we touch on the domain of ideas and being, the analogies of living Oriental metaphysics such as that of Shri Aurobindo with the latest forms of Western thought are evident.

From Parmenides to Empedocles, from Plotinus to Gregory of Byzantium, from Master Eckhart to Henry of Ghent, the link remains clearly discernable. It is only with the Aristotelian renaissance, with nominalism, and finally with thomism, that a break occurs—a break that widens with the Renaissance, the reform, humanism, cartesianism, Rousseau, Voltaire, Diderot, romanticism, and individualism, right up to present-day existentialist materialist philosophers.

For the past ten years, the dialogue stifled by Socrates has been resumed.



The Explorer's Equipment

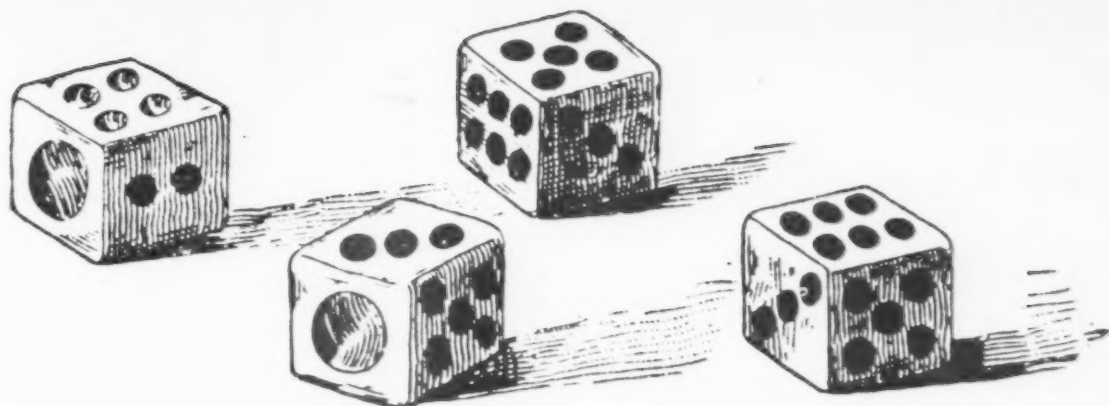
But today, for whoever wants to participate in our exciting era, it is not enough to discern the correspondences, as fascinating as they are flagrant, between trends in knowledge, expression and thought. If, as it has been proved from the stone age to the present day, the image created by the artist's imagination precedes the verbal structure built by the philosopher and scholar, art has in the past ten years made the greatest advance it has ever made over all other sectors. Starting from a chaos of which Wols and Pollock provide the most outstanding examples, a new esthetic is being elaborated. Its terms of reference do not obviate the preceding ones; they are simply incomparably more vast, more numerous, more complex. It is here that some of the latest equipment for the exploration of the psychosensory world can help us to grasp the means of communication operative for the first time at the purely ontological level.

I shall start with the **Gestalttheorie**: Koehler and Koffka are in fact the first to have us accept the fact that combinations of lines, colours, forms and sounds can—uniquely by virtue of their own structure and independently of all previous experience on the part of the perceiver—act directly and totally on the psychism. This is a major proof, if proof were needed, that non-representational art, by the very rupture of the links which formerly made sign and

meaning inherent in each other, restores to the initial eventuality of the sign its original power and properties. It is hardly necessary to emphasize that **semantics** consequently remains the only science able to justify the adequation of the new ways of expressing, signifying and symbolizing things for the visual, cultural and psychological perceptions of mankind today. To give just one example, I. A. Richards in his "Embryology of Meaning" shows that a whole cultural revolution can be caused by the simple deviation of the coordinates in the relationships of a given sector of understanding. However, though pragmatism and behaviorism had for long taught psychologists to place the accent on action rather than on consciousness, **cybernetics** is the first science rigorously to adopt this point of view. Apart from the profound analogies that exist between cybernetic logic and the mechanism of creation, both of which draw upon the inexhaustible logic of the contradictory, this new branch of knowledge opens up fabulous vistas, since from it stems the whole **Theory of information**—itself closely linked with esthetic perception, as Abraham Moles has recently shown with remarkable lucidity. If on the one hand the matter/energy dialectic seemed in 1900 to be destined to epitomize man's ascendancy over the world, another dialectic—action/communication—has recently emerged, imposing its autonomy and restoring the word of art to its status as a creator of sensations, hence a motivator of society and not a social epiphenomenon. By bringing to the fore the notions of semantic information and esthetic information, and the possibility of their measurement in a picture of Epinal, a Bosch, a Dali, a Picasso, a Savignac poster or a painting by Klee, esthetics suddenly finds itself endowed with the logistic apparatus which Plato, Hegel and Fechner lacked.

Finally, just as Benoit Mandelbrot has applied the theory of games to cybernetics by considering language communication as a game played by two players against a third opponent (nature, entropy of the Devil), this **Theory of games** of von Neumann and Morgenstern, one of the most important scientific landmarks of this century, has shown itself to be particularly fruitful in its applications to present-day art, as Toni del Renzio has succeeded in doing in masterly fashion in connection with action painting.

In this vast field, which now extends from the possible to the **probable**, in this new adventure of indeterminism (where statistics from Gossett to Waild reigns supreme) which regulates the laws of inanimate, living and psychic matter, the problems posed by Pascal's Chevalier de Méré three centuries ago are surpassed, as are Dali's notion of objective chance and Duchamp's concept of meta-irony. The new relationships between chance and causality and the introduction of positive and negative anti-chance, are additional confirmation of our present civilization's break with Cartesian rationalism.



Beyond the Notions of Games and the Sacred

A metaphysic of humor which, from Nietzsche to Picabia, exploded traditional humanism, gave way to a metaphysic of liberty which, in turn, is now played out. To disperse the anguish of today, the anguish defined by Kierkegaard and Kafka which today affects the social aspects of our Western world, where concepts of love accepted from the time of the troubadours to André Breton have been suddenly and brutally rejected by people like Sagan and Vadim, is it sufficient to crowd close together to keep warm? It is not my intention here to lecture; it matters little that our gestures serve as maieutics—the blow dealt by Zen is a hundred times more effective than any didactic method.

At a time when we are faced with the regression of notions of games and the sacred, which have been superseded by ideals of work, education and efficiency, the greatest challenge of our day seems to be to try to restore the conjunction of the myth and the rite, or even to safeguard one or the other of them: the rite of "ludus" or the pure myth of "jocus".

Art alone can enable our consciousness to live out its irrealization in a world which belongs to it, and to it alone. From Siger de Brabant to Bacon, from Descartes to Hegel, Western thought has succumbed to the Greek compulsion to establish at any cost an enclosed form, to confound being and knowing, to do away with transcendence.

The great moment has come to escape from the two successive bottlenecks of Socrates and of the positivist rationalization of experience.

A metaphysic of liberty is being superseded by a metaphysic of vacuum, of risk, of detachment and finally of emergence, in which in a dynamic and contradictory duality of Cosmos and Chaos, being is only that through which it is.

After seven centuries during which the quest for evidence has hidden truth from us, our Western world is finding the road to its veritable vocation. Never has there been such good reason to hope for the best.



Actualité de Pougny

Jean-Albert Cartier

Pougny est disparu en 1956 et depuis, les expositions de ses œuvres se multiplient en France comme à l'étranger avec un succès sans cesse grandissant. Partout, le peintre remporte une adhésion unanime, réussissant cette gageure de grouper dans une commune admiration aussi bien les tenants de l'art abstrait que les supporters de l'art figuratif.

Un tel engouement est dû non seulement aux qualités précieuses de ces toiles secrètes et poétiques qui firent la popularité de Pougny, mais tout autant à ces créations de jeunesse, révolutionnaires à l'époque, et dont le caractère avant-garde se répercute toujours parmi nous avec une brûlante actualité.

Jeunesse de Pougny! Actualité de Pougny! Les nouveaux venus au monde de la peinture peuvent prendre des leçons auprès de lui, car toutes les audaces il les a eues, celle de la couleur, celle de la forme, celle de l'assemblage d'objets hétéroclites, celle de l'insolite, du bizarre, de l'anti-peinture et de l'anti-conventionnel. Qui eut dit que derrière ce peintre timide et réservé que nous avons connu, poursuivant perpétuellement son rêve à la suite d'Arlequin et de sa guitare, se cachait un des plus farouches révolutionnaires des années 15, un de ceux qui installèrent le désordre pour instaurer ensuite un nouvel ordre, un des pionniers de l'art moderne pour tout dire.

Pougny fut de ceux là. La très belle exposition qu'organisent aujourd'hui au Musée de Zurich Monsieur Wehrli et Mademoiselle Schiess, avec la conscience et la compétence qu'on leur connaît, est là pour nous le rappeler. Deux cents numéros. Un chiffre que même Paris n'a pas atteint; l'apport de tableaux inconnus ramenés de Russie, un panorama allant des premières aux dernières œuvres, voilà qui permettra au public suisse de placer Pougny au rang des premiers créateurs de ce temps.

Créateur d'avant-garde, Pougny le fut en effet dès ses débuts. Après un séjour à Paris en 1910, où il travaille dans les académies de Montparnasse, et un voyage en Italie au pays de ses ancêtres, le jeune peintre retourne dans sa ville natale, Pétrograd, et participe au salon révolutionnaire: «Union de la Jeunesse». Il a 18 ans et ses camarades se nomment Malévitch, Tatlin, Larionoff, Majakowsky. Il peint dans l'esprit du Fauvisme et représente un des éléments avancés du groupe, auquel il restera fidèle de 1912 à 1914, date à laquelle il vient une nouvelle fois à Paris et expose deux tableaux au Salon des Indépendants. Mais son art glisse du côté du Cubisme, vers une conception plus rigoureuse et à la fois plus intellectuelle.

Rentré à Pétrograd en 1914, Pougny rompt avec «l'Union de la Jeunesse» et organise dans la salle de la Société Impériale des Beaux-Arts de St-Petersbourg, à la barbe de l'administration, une grande manifestation de groupe qui porte le titre insolite de «Tramway W». Cette exposition est inaugurée le 3 mars 1915; elle réunit autour du chef de file, une dizaine de ses camarades dont Tatlin et Malévitch qui l'ont suivi dans sa dissidence. Pougny expose ses «Joueurs de Cartes», toile presque abstraite, malgré son titre. Le 19 décembre de la même année a lieu une autre exposition de même esprit, réunissant à peu près les mêmes artistes et portant le titre non moins énigmatique de «0,10». C'est là, que se révèle la nouvelle tendance du Suprématisme.

Pougny devait en effet signer quelques jours plus tard le manifeste du mouvement, rédigé par lui-même et Malévitch. Tous deux exprimèrent leurs idées au cours d'une conférence tumultueuse dans la salle des spectacles de l'école Tenichev le 12 janvier 1916.

On retrouve au Musée de Zurich plusieurs témoignages de cette époque et en particulier l'affiche annonçant l'exposition du Suprématisme. Et on voit à quel point les créations de Pougny sont audacieuses, puisqu'à côté de certaines compositions cubistes on



Jean Pougny dans son atelier. (Photo Florence Henri.)



Arlequin au Violon. 1948. (Collection Nicolas, Paris.)

Exposition P

Composition.

Paysage —



Exposition Pougny, Galerie Marcel Coard, Paris 1958.



Composition. 1915. 78 x 51 cm. (Collection Mme Pougny.)



Joueurs aux cartes. Exposition "Tramway W", Petrograd 1915.



Composition. 1916. 70 x 48 cm. (Collection Mme Pougny.)



Paysage — Plage. 1956. (Collection Berninger, Zürich.)

trouve des reliefs abstraits exécutés dans divers matériaux, qui tiennent à la fois de la peinture et de la sculpture. Une assiette émaillée de vert et posée sur un morceau de table ancienne procède également du meilleur esprit Dada; de même que cette boule blanche dans un boîtier vert et noir. (Madame Pougny se souvient encore de son étonnement le jour où, allant mettre le couvert, elle s'aperçut que son mari avait découpé la table pour y coller cette assiette insolite...) Ainsi cheminait l'imagination des peintres, sans cesse en éveil et à l'affût de l'originalité, voire même de l'extravagance, cherchant à surprendre les autres autant qu'à s'étonner eux-mêmes, renversant les normes traditionnelles pour instaurer un esprit nouveau, à la recherche confuse mais réelle d'une nouvelle esthétique.

Mais Pougny avait trop d'indépendance pour se satisfaire longtemps de quoi que ce soit. Il tourna brusquement le dos à l'abstraction dont il avait été pourtant un des créateurs en Russie et entra dans un nouveau mouvement «le Réalisme Constructif», appelé plus tard «Formalisme». En 1920 il exposa à Berlin, à la fameuse galerie «Der Sturm», des peintures, des dessins et des gouaches de différentes périodes, allant de l'abstrait au figuratif et mesurant le chemin parcouru.

Dès lors Pougny évolua vers un souci de synthèse. Sans renier le monde extérieur, il composa ce monde selon des lois et des éléments abstraits. Son «Musicien» de 1921 témoigne de cette recherche nouvelle déjà annoncée par certaines natures mortes de 1917.

(Suite page 63)



Nature morte avec chaise orange. (Collection Mr. and Mrs. Alexander Lerner, Scarsdale, New York.)



La Dame en bleu. 1955. (Collection Berninger, Zürich.)



Cruche rose. 1917-18. (Collection Madame Pougny.)



Plage rose. 1954. (Collection Berninger, Zürich.)



Le Concert. 1951-52. (Collection Berninger, Zürich.)

London Letter

Lawrence Alloway

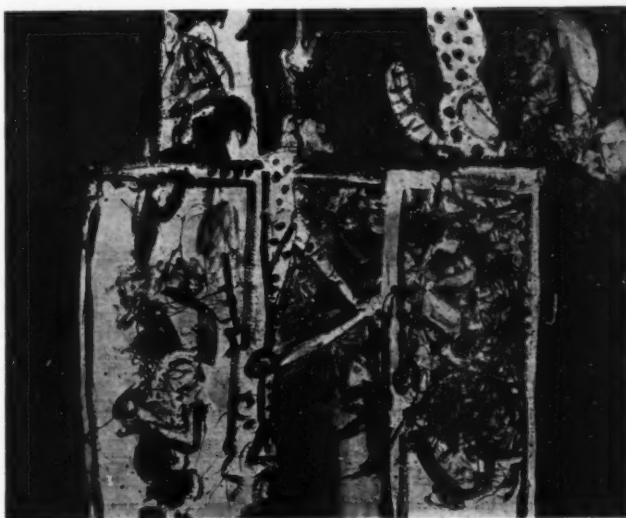
HASSEL SMITH and ALAN DAVIE

The wide use of painting techniques that deliver the picture in one has tended to destroy the prestige of drawing. Or, faced with a matter-painting by Dubuffet, there is really nothing visible which can usefully be separated from the unified work as 'drawing'. An exhibition such as 'Monochrome Malerei' at Leverkusen, for example, can support no references to drawing for the pictures in it are constructed without recourse to any linear activity. The present disrepute of drawing can also be attributed to the role given to it by its defenders. Drawing has so often been represented as 'a basic technique for all kinds of visual art', to quote Thomas Munro, that its 'intellectual', disciplinary function has been carried over into the kind of drawing that a painter does in the act of painting. As a result drawing has been typed as the real basis of painting, a skeleton, so that non-linear marks and colour tended to be regarded as something added to a basic armature. This theory is objectionable because it assumes an atomised pictorial structure in which line and colour can be separated from each other without completely destroying the work of art. Obviously, however, this fracturing of paintings into separate divisions is inapplicable to painters who regard their art not as a synthesis of known disciplines but as a continuous and unpredictable process. Nevertheless, though artists like Still and Dubuffet, Rothko and Fontana (names chosen at random), invalidate old habits of regarding line as an isolable factor, drawing does continue in use as a method of constructing paintings, despite the pressure of painterly methods. Hassel Smith, a painter from the West Coast of America, seen for the first time in London at Gimpel Fils (a choice of artist which, for once, does not follow New York precedent), raises the question of drawing.

Drawing is traditionally the basic constituent of solid form in painting and an artist who accepts current requirements of flatness and still relies on line is faced with a problem of coordination. Smith's paintings thread together the form-raising possibilities of line and the planar organisation of colour into tense, ambiguous structures. Knots of line swell and harden into plastic form only to trail off into flatness or to be punctured by an overlapping rim of colour. Conversely his flat colour is constantly incised or torn or folded by linear configurations. Such alternations of plastic and flat form, in a network of surprised expectations, is a way in which drawing can be retained within a pictorial style predicated on flatness. One reason that Smith would have for retaining a linear basis is that line is, still, an unequalled method of improvisation. His tough and driving linearism enables him to paint faster than conscious experience can limit or control. His line, as the eye follows it, implies changing functions: at one moment it embraces form like a lover's hand, at another it jerks like a man writing graffiti who is trying to finish before somebody sees him. The earliest Smith in the exhibition, painted in 1950, reveals the influence of Clyfford Still and bears no sign of drawing whatsoever. But as Smith developed through the 50s his linearism took him far from Still; his stylistic company changed to approach other Americans who retained both drawing and complex human references. Sometimes Smith recalls that form of Gorky's which is like the biceps of Popeye the Sailor, a thin-edged lean curve. But where Gorky is fastidious and fluent Smith is abrupt and skidding. Like Gorky, however, and like De Kooning in the second half of the 40s, Smith's forms never rest only in the paint: they are depicted forms, always engaged in action. The pictures, however much they are characterised by the act of painting, end as a scene (like Gorky and De Kooning, unlike Still and Rothko). What goes on in this scene sometimes appears as a programme, as when Smith uses elaborate titles: 'The Triumph of Gargoylism', 'Futuristic Cheesecake of America'. On the other hand, the programme sinks to a rumour as the paint and line interlock paradoxically. His work combines a tendency to the epigrammatic (anthropomorphic and pungent) with the status of the picture as a flat object.



HASSEL SMITH: *The Triumph of Gargoylism*. 1957. Oil on canvas. (Courtesy Gimpel Fils, London.)



ALAN DAVIE: *Devil Worship*. 1960. Oil on canvas. 6 feet x 7 feet 7 inches. (Courtesy Gimpel Fils, London.)

The aggressive interplay of flat and spatial elements involves Smith's images in a struggle, the nature of which is suggested by the artist's words. 'Our tradition, marked as it is by the proliferous influences of the ancient Greeks, least iconoclastic of peoples, and by the ancient Hebrews, among the most iconoclastic, leaves us as is usually the case with traditions, struggling on the horns of a dilemma.' Smith's awareness of this double allegiance, combined with the high temperature of his pictures, gives the flat picture plane a dramatic function. It is, as ever, the cradle of form, the means to unity; but it is, also, the enemy of Smith's 'proliferous'

imagery, an 'iconoclastic' plane threatening the figures with dissolution and decorativeness.

Alan Davie, an exhibition of whose recent painting preceded Smith at Gimpel Fils, can be compared with Smith on a basic procedure: both of them, though aware of the physical characteristics of paint as it forms paintings, work through it to a core of imagery. Mario Praz's words on 17th century conceit-users can, perhaps, be adapted here: 'they discovered mysterious witticisms in the aspects of the earth and the sky, heroic devices and symbols in all the creatures'. In the case of painters like Smith and Davie the 'devices and symbols' are discovered through the creative act. Both artists have, to quote Praz again, a propensity for 'dreams, quibbles, prodigies, oracles, monsters' and, I would add, an oblique but intimate feeling for physical anatomy which is always cropping up. Here the parallel between the two painters stops. Smith, however impetuous and rugged his handling, has a keen sense of the relation between his imagery and its source in the painting process itself. Thus his drawing is tied into the paint in an economical response to the physiognomy of the whole painting. This is precisely what is lacking in Davie's new work. He builds up his paintings now with a mechanical complementing of line and colour, of symmetry and coloured scribble, of black contours and gay colour fill-ins. If the problem facing the 20th century draughtsman is how to draw without separating linear form from the whole painting (as Gorky, De Kooning, and Smith successfully do), Davie is failing at this crucial point. In his earlier paintings the drawn and the painted areas were united in an inseparable painted form. This unity is felt in terms of ambiguity and paradox, compared to the clear distinctions of forms versus space, scene versus means, in Renaissance painting. Now Davie's scenes reduce simply to a linear 'architecture' to which colour and brushwork has been added. It is a table dressed with cut flowers rather than an ecological area of dependencies. His rigid forms, like altars, steles, stages, and his showers of brushmarks and sfumato on top of them, are a return to an academic method of picture-making.

The difference between Smith and Davie is not a difference of their drawing styles, though certainly these are strongly contrasting. Smith has a line which is sometimes thin and incisive, like Gorky's sensitive version of the flexible contour of Walt Disney's Silly Symphonies, and which sometimes spurts heavily like Hans Hofmann, as in a 1947 painting 'Embrace' (Lane Foundation, Leominster, USA). Davie, on the other hand, relies on a thick, dark rubbery stroke with which he outlines all his main forms, leaving secondary forms to sink back behind those knighted with black. It might have come from Gauguin via Lipchitz, who T. B. Hess once suggested as an influence on Action Painting. Certainly Lipchitz appears to have influenced Davie whose writhing calligraphic patches continually suggest drawing in another sense than that under discussion here. In the period 1950-52, to name Davie's best period, or again in 1955-56 he created forms which were both of the surface and the agents of an extra-pictorial drama. Davie, at these periods, had the capacity to unify his drawing with the whole process of painting but, at present, he has lost this total grip on the picture. Possibly the messianic self-confidence which supported him during a period of neglect which ended about 1955 could be turning into complacency now that a ready audience of collectors and critics awaits his work. At any rate, his new works are good-humoured and brash coloured drawings, which fall disappointingly below what drawing can be in painting and below what Davie would once have tolerated.

ALBERTO BURRI

Burri has been seen in London for the first time, at the Hanover Gallery. In the catalogue, Sir Herbert Read describes Burri as redeeming rubbish 'in the alembic of the artist's personality'. 'In a prisoner-of-war camp the only material to hand was old sacking. Burri's sensibility seized on its irregular texture, its subtle variations of tone, its capacity to stretch in vital tensions.' This description of the esthetics of a Burri makes it sound like the work of any good artist and indeed Sir Herbert observes that 'style can remain constant and the sensibility keen if the materials of art are changed'. In terms of a sum, which goes something like this, sensibility + materials = art, Sir Herbert is surely right. But I find myself reading Burri's work in a way significantly different from painting, despite the flatness and rectangularity of the works. The subtle and vital effects that Sir Herbert refers to are of the kind that seem to be

BURRI: Sacco B. 1956. 190 x 54 cm. (Photo courtesy Galleria Blu, Milan.)

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produced by painting, but Burri is an example of an artist who works without drawing, without line. In his work texture and surface have an absoluteness which has no place for line or for colour. Form is a record of the materials of which the works are made. In the sacchi, for example, the edges in no sense represent drawing, but are simply joins between different pieces of material. In the ferri, line is either a physical limit or an opening through the surface of a form, a rent, an aperture. Colour is equally the property of the materials or a result of the processes, such as burning or aging, to which they are subjected, a by-product of the substantial materials themselves.

Sir Herbert links Burri with two other artists who have had the talent 'to discover and exploit new materials': Picasso and Schwitters. The comparison suggests a characteristic of Burri's work which is different from that of the earlier artists. Picasso's collages never left the dimension of allusion to figures or to still-life objects. Schwitters, though non-figurative in arrangement, unlike Picasso, used objects which were always trophies, tied to earlier human use by the artist or by other people. Thus the brute existence of the new materials was always opposed, dissolved to some extent, by allusion or by memory. Burri, on the contrary, despite the references that writers make to his prison camp experience or to his medical training, makes no allusions. Milton Gendel has recorded: 'although a number of the sacchi composed in the past utilised literary associations, particularly one painted (sic) in 1949, which is built up of stenciled burlap fragments from American-aid shipments, Burri has tended to eliminate what he calls "extraneous factors"'. Thus what we see is all there is, and it is the literalness of all visible relations in Burri's work that makes it unlike painting, which, no matter how concrete, has a margin of illusion. The effect of a group of Burri's on me is of oppression and monotony, because the work lacks the sign-quality of painting or the idol-dimension of sculpture. It is true that the materials have been esthetically processed by Burri and the results have, as Sir Herbert points out, 'an incomparably deft elegance'. But Burri's manipulative skill is insufficient to lighten the dead weight of his materials.

Whether in Burri's early works, which are like paintings with bumps or holes in them, or in the full-blown reliefs of his later work, he creates surfaces of glamorous fragility. But the spectator's eye is sluggish before these works, as it were, and experiences difficulty in moving from one sack to the next, from one iron plate to the next. The main organisational step in a Burri is its unlikeness to its environment, whether studio, gallery, or collector's house. When it comes to the internal organisation of form, within the edges, he is weak. He rarely manages, as artists who are less encumbered with new materials or who have not rejected 'extraneous factors' manage, to animate a whole work, in such a way that each discrete element is changed by its neighbors. Forms that are adjacent in a Burri just lie there, implying neither contact nor antagonism. It is this literal quality that leads to the oppression I feel before Burri's work, however beguiled I may be by the star quality of its surface. The dynamic that Hans Hofmann calls 'push and pull' is lacking, and the regularity of an additive composition with fluctuating possibilities, which may suit Burri's gifts better, is only rarely pursued (as in 'Legno e rosso', 1959).

When Burri came to general notice outside Italy, around 1953-54, his work seemed, to quote Sir Herbert once more, to show 'an awareness of the futility of academic conventions in the Age of Hiroshima'. By the end of the decade the art of Burri had come to be elegant to a big (for modern art) audience. Anton Ehrenzweig has drawn attention to a similar process in the reputation of Jackson Pollock whose work at first appeared to be 'chaotic doodles' and now makes 'undisturbing and highly decorative background(s)'. Ehrenzweig ascribes this change to 'the victory of conscious order over unconscious chaos', the (Freudian) ego working in the public realm to subdue the artist's originally libidinous impulse. Is the success of Burri another case of the id socialised? Or, perhaps, another process may be at work. The initial appearance of an innovator presents us with new information that we have to assimilate. In the process of learning wild analogies are natural, until we find the right one, as we fight the tendency to experience the new as formless, simply because it does not coincide with what we know. Knowledge comes with time and repetition, and to compare later knowledge with early ignorance, as if the ignorance were as good as the knowledge, as Ehrenzweig does, is misleading. In fact, his implication that Pollock, once potent, is now harmless and decorative, is mischievous. The passage of a few years has enabled us to learn the order that is in Pollock's drip paintings, not reduce

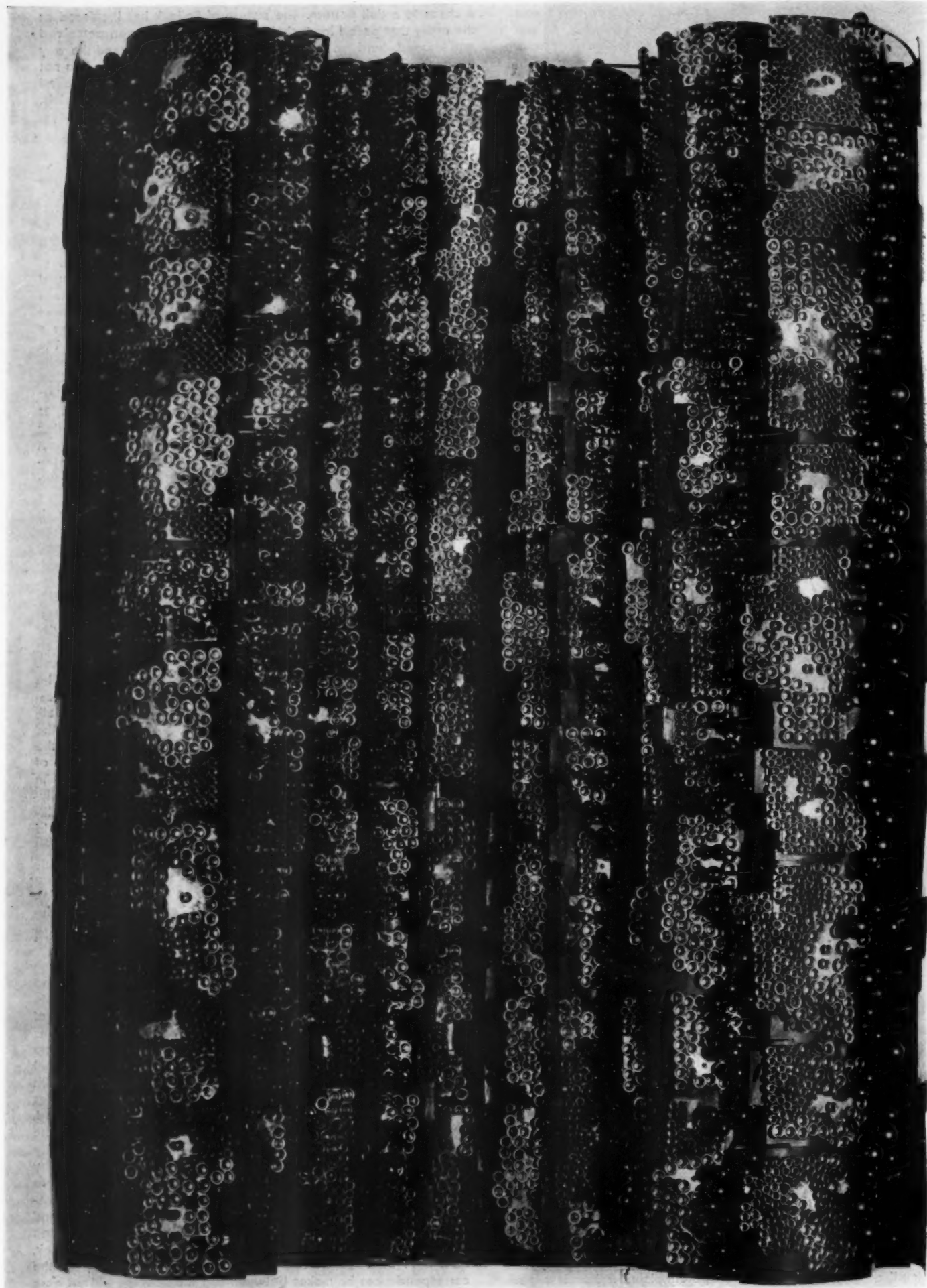
a chaos to a dull pattern. The stature of Pollock has increased as the order that paced his technical innovations has been perceived and learned. Burri, on the other hand, as we learn to read the way his once-startling works are organised, seems to diminish. It is not that our ego curbs Burri's id. Rather, it is because Burri has failed to invent an order sufficiently flexible to control his new materials. As a result one feels there is no more to his art than meets the eye.

PAUL JENKINS

Paul Jenkins has written, in a statement reprinted in the catalogue of his one-man show at Tooth's, that 'we are caught up in ambiguity—the adventure being to distinguish the real universe of ourselves from the other one we reel through; the chasms of light outside ourselves which catch our own inner light projecting from us in forms unseen, presences, radiations, invisible but felt gestures'. He contrasts this kind of illumination with the 'illusion of sculptural dimension' on the street where Leonardo da Vinci walked. These inside-outside analogies, which aim to dissolve the skin between our body-image and the world outside, appear in Jenkins as a cluster of centrally illumined, often infernal, ambiguous forms. The great cavities of the body and galactic arms and clouds are equally present in his forms; another correspondence, somewhat Poe-like, links the viscera with underground caves and grottoes. William Rubin (ART INTERNATIONAL IV/1 1960) has nominated Jenkins 'as one of those who may provide the radical solutions in the painting of the 1960s' but, despite my great respect for Mr. Rubin, I connect Jenkins with the past rather than with the future. His microcosm-macrocosm imagery rests squarely on late surrealist and near-surrealist ideas.

The function of micro-macrocosmic imagery is worth recalling. It was a poetic means of combining a lyrical sense of the first person with a colourful iconography that incorporated some of the (visual) wonders of science. André Masson pointed out that the correspondence presupposed 'the unity of the cosmos' and, by implication, any subjective state could have universal validity. Matta's early psychological morphology combined caves which were supposed to be 'inside' and, at the same moment, 'everywhere'. Parker Tyler provided the neatest formulation of this position in the title of an article on Tchelitchew, 'Human Anatomy as the Expanding Universe'. 'The anatomic world takes on the dimensions of stellar space' he wrote, which fits not only Tchelitchew but Matta and certain Massons as well. A possible source of this visceral sensitivity is Dali, with his speculations on the subcutaneous Adam's apple of the Pre-Raphaelite woman. However, what the imagery combining the 'in' and the 'all' did in the 1940s was to make the unconscious of the psychoanalysts and the space of the physicists available, in terms of a certain specific iconography, to the synoptically-inclined painter. Reveries became galaxies, dreams became chthonic. The result was a Shelleyan version of 'the scientific world picture' full of complex light sources and dissolved solids. Michel Tapié (the subject of an anthology en hommage, edited by Jenkins) is the latest and, perhaps, the last defender of science as the licence of visual lyricism (at least in this form of cosmic spectacle). Tapié called, it will be remembered, for 'an art worthy of the uncertainty principle', and found it in art that tended towards a cosmic melodrama which comfortably includes the art of Jenkins.

Dubuffet wrote of Alfonso Ossorio, a most neglected artist who has used the anatomy-universe analogy with great precision and resource, that Ossorio's materials 'skillfully directed... are capable of reproducing, on their scale, all the mechanism of the creation of worlds'. Jenkins, it appears to me, by his technique also implies the creation of bigger things than pictures-abysses, planets. One is not aware, in looking at the surface of a Jenkins, of the usual marks the hands make in painting. Instead one sees the paint folding and running and hitting in patterns that have analogies with the flow common to all solids and liquids. On the other hand, his paint seems short of viscosity, which Newton described as 'the lack of slipperiness of the parts of the liquid'. Jenkins' virtuosity (shielded by secret formulae) has rested too much on the mobility of his liquids. His technique, though far more complex, seems to subject the effects of surrealist décalcomania, a minor but serviceable means, to an over-elaborate, lush polish. The track of the hand may not be visible but the painted surface, both immaculate and explosive, is continually personalised by the assertive boast, 'look, no hands'. Until Jenkins cuts down the star quality of his paint the correspondences he makes between self and universe will not work for those who, like the present writer, cannot experience their own body image in terms of a schmaltzy chrysalis.



KEMENY: Le vide. 1959. Aluminium et bois. 102 x 150 cm.

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Kemeny:

Interferences de la poétique et de la technique sur le plan de l'expression personnelle

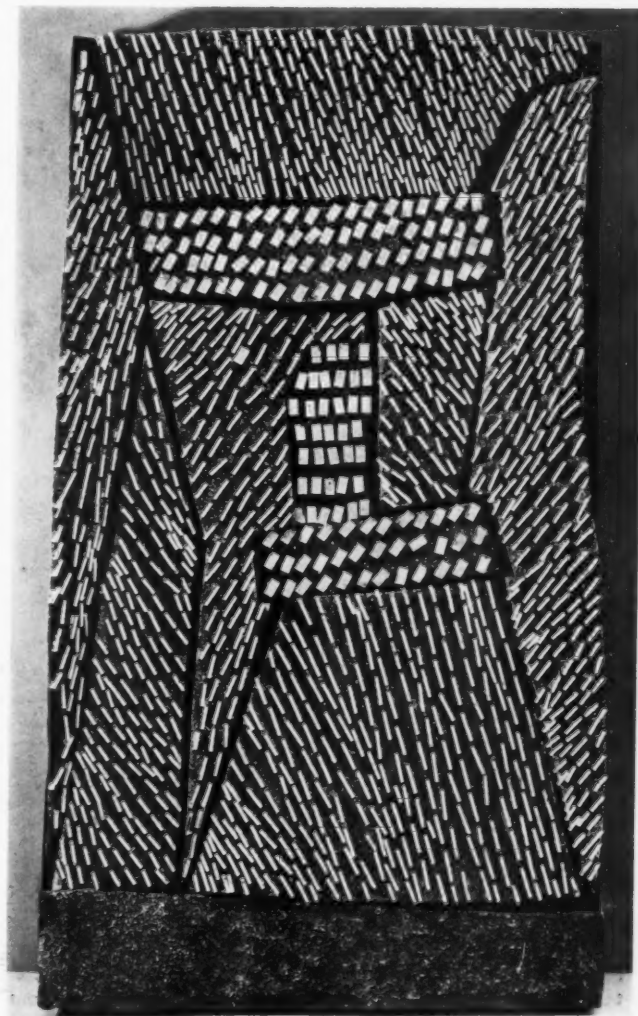
Jean Revol

Les abus de technique, les outrances de matières ont déshumanisé l'art avant que de l'avilir. De pair avec la civilisation moderne, l'art tend à se développer contre la notion de culture. Du fait de sa libération des normes descriptives et de tout style à caractère collectif, de sa rupture avec la vie extérieure, de son ascension au plan solitaire de l'effort où la culture est une fin en soi, l'œuvre d'art s'est chargée d'une solennité sans objet, d'un pathétique et d'une gravité absolus, que bien peu sont susceptibles d'affronter et de soutenir, moins encore de dépasser. Une vulgarisation, une surstimulation monstrueuses de l'inconscient et de l'automatisme (ce problème si complexe), la multiplication et le mélange des moyens techniques ont précipité le rythme de conception et de production jusqu'à retrouver une forme déconcertante et raffinée d'art primitif. Sous le couvert de revendications farouches d'originalité, une ébauche de langage collectif tend à supplanter (hors tout souci de style) une forme épuisée de langage personnel. Les uns en appellent à l'inconscient et pratiquent une effusion lyrique sans nécessité ni but; la conscience est alors sacrifiée à un douteux dynamisme psychique. Les autres s'acharnent au discrédit de l'instinct créateur — en ce qu'il comporte de confiance profonde — dévoré par les facultés analytiques du dilettante. Partout, sous le signe de la facilité et du confort intellectuel, de l'indigence spirituelle et du savoir-faire technique, les procédés de fabrication prennent le pas sur la recherche subjective, les apparences extérieures de l'œuvre d'art se substituent au fond. La matière — siège de la transsubstantiation mystérieuse qui donne sa chair à l'œuvre d'art — est traitée comme un jouet. La récente exposition «antagonisme» ouvrait une large perspective sur le déclin de l'art dans le sens de la surcharge qui, destructrice du style, procède toujours d'un appauvrissement de la puissance créatrice et organisatrice; appauvrissement qui se double d'une extrême prodigalité et confusion dans les intentions comme dans les moyens. L'objet esthétique manufacturé, l'idole matérielle et technique — somptuosité sans âme ni foi, opulence froide et désincarnée des «Tableaux-châsses» de Kalinowski; accumulation de matières mortes chez Burri ou Schultze; les diverses apologies de la ferraille et maintes autres dégénérescence de l'expressionnisme subjectif — ont acculé l'art moderne au compromis et à la stérilité. L'exploitation servile et méthodique d'une trouvaille originale suffit à affirmer une personnalité, détermine souvent l'unité dérisoire d'une œuvre, dans sa réalisation comme dans son esprit. Ce péril n'est pas négligeable. Cette sollicitation interne — qui se double d'une pression externe — attaque les meilleurs; elle justifie et enhardit les pires. Le créateur désespère de se communiquer à l'aide des moyens d'expression traditionnels; ceux-ci, désaxés, dispersés, surchargés ont consenti d'une forme d'art à l'autre, d'étranges et périlleuses alliances. L'automatisme est entré en jeu pour faire de la technique cette puissance autonome — force fantôme ou mécanique folle — qui sait diriger le créateur là où il ne veut pas aller. Il semble qu'un artiste ne puisse aujourd'hui se mesurer avec cette puissance s'il n'a reçu la consécration d'une cause qui dépasse sa personnalité.

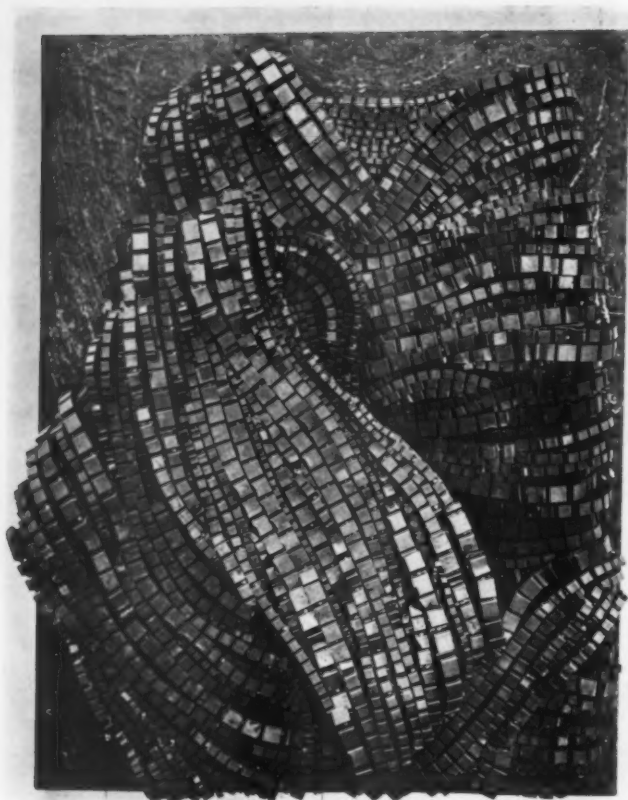
Le premier mérite de Kemeny — le grand pas franchi au cours de ces dernières années, particulièrement dans les travaux exposés en 1957 et 1959 chez Facchetti — c'est d'avoir su rompre avec ce genre de compromis, dépasser cette cohorte de peintres qui (selon une expression de André Pieyre de Mandiargues à propos de Burri) «mettent au défi la peinture», combien inutilement. Certes, il s'agit là d'une œuvre hybride qui participe de plusieurs langages; mais l'expression formelle — fixée sur et par le choix d'un matériau unique, décomposé et travaillé de telle sorte qu'il échappe à toute séduction facile — s'avère désormais d'une grande intégrité. La sculpture, la peinture et l'architecture s'interpénètrent constamment pour réaliser la fusion étonnante de la surface ornementale et du relief, des jeux du volume, de l'espace et de la perspective



Les Hauts et les Bas. 1954. Fer et cuivre. 65 x 85 cm.



Infinité de gouttelettes. 1959. Aluminium et matière plastique. 95 x 170 cm.



Formations. 1959. Fer. 130 x 64 cm.



Suite du Soleil. 1959. Cuivre jaune. 120 x 150 cm.



Vibration excentrique. Fer. 80 x 110 cm.

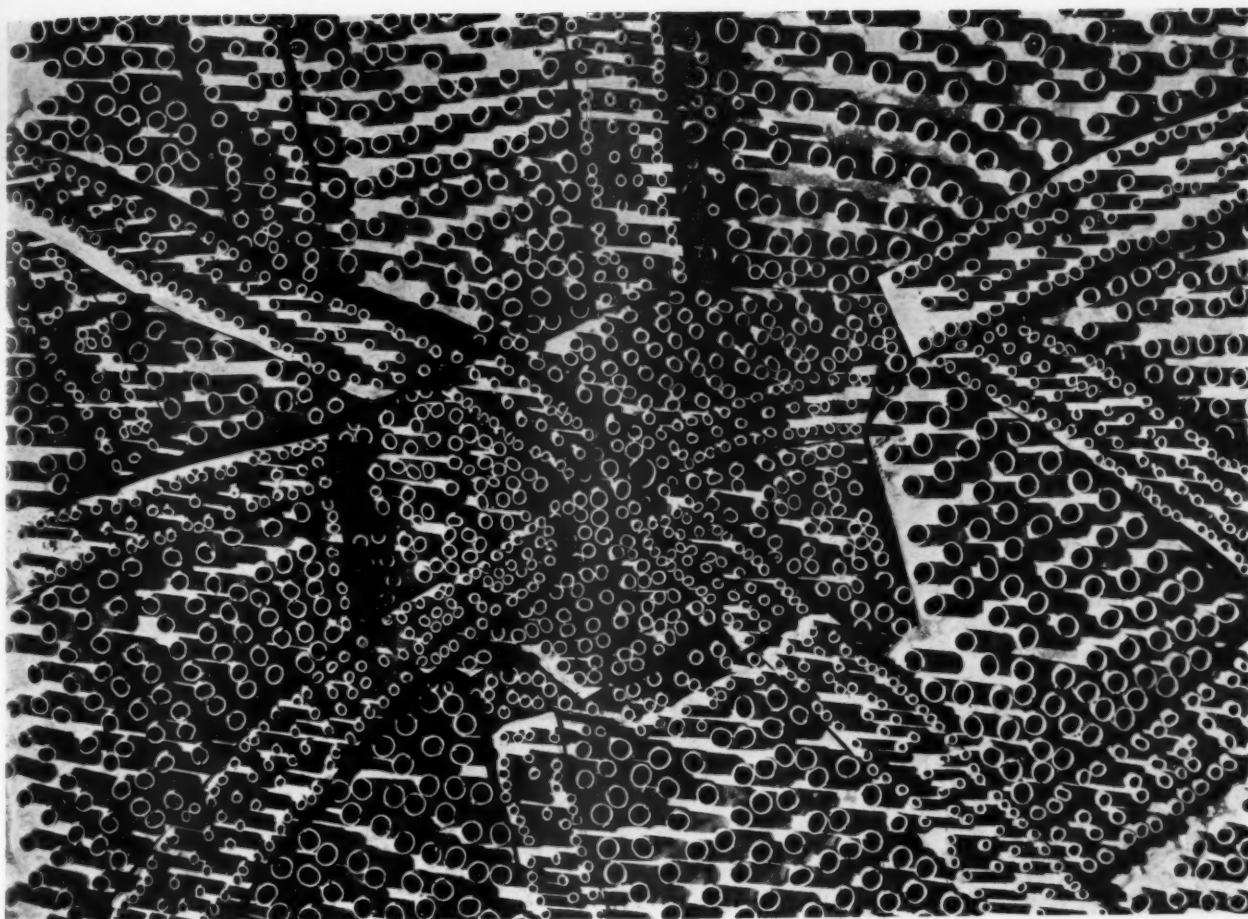


Éléments en liberté. 1958. Cuivre. 100 x 134 cm. (Collection Musée des Beaux-Arts, Zürich.)

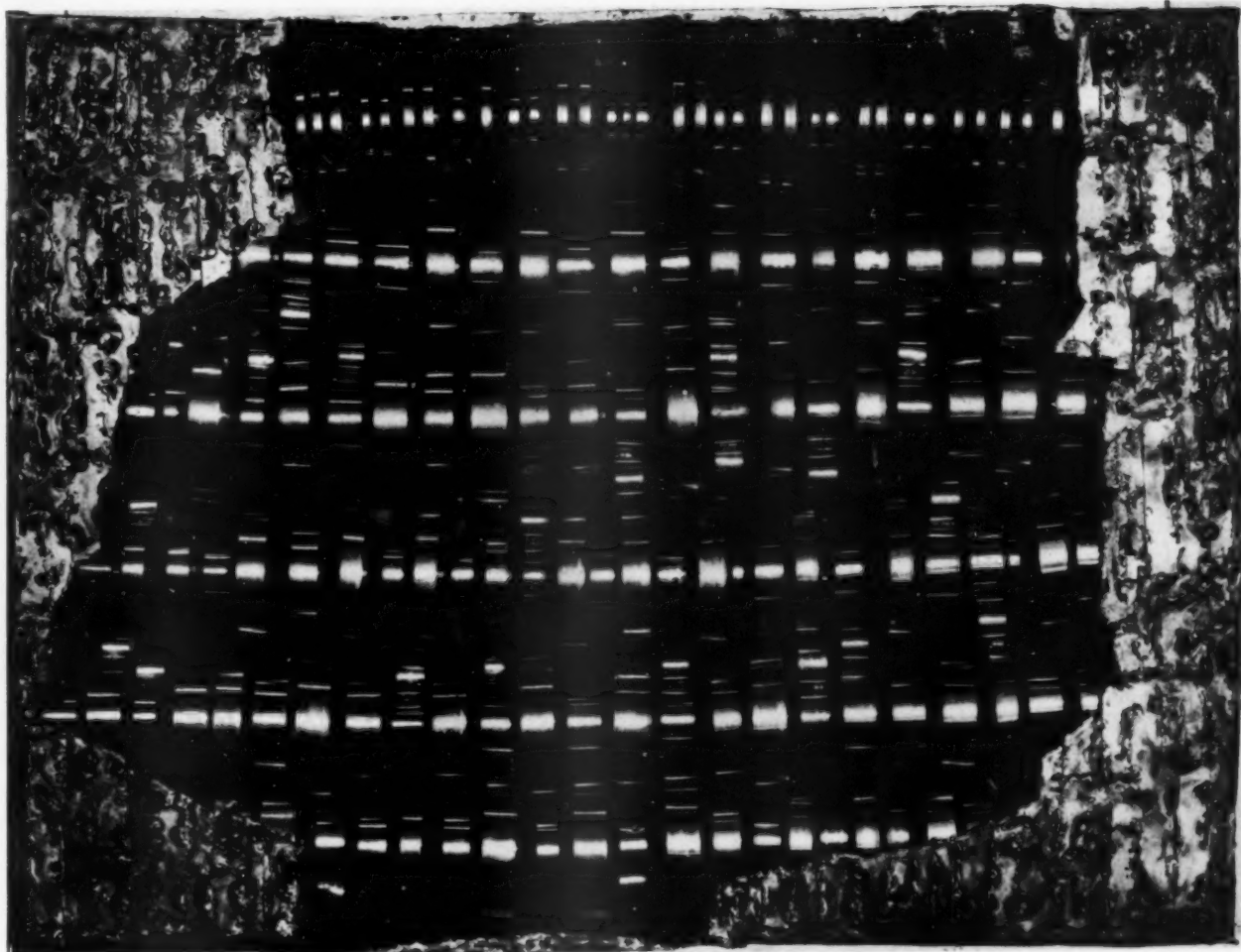
linéaire. L'architecture semble dominer cette expérience qui recherche des rapports inédits de la forme et de l'espace en même temps que des solutions nouvelles aux vieilles antinomies: esprit-matière, matière et forme, forme et fond. De la peinture et de la sculpture, Kemeny a retenu et rassemblé ce qui représente avec une suffisante rigueur — mais le plus près possible des spectacles naturels — l'apparition, le développement et l'émancipation des

formes. Par son acceptation et son respect de la destinée des formes et des éléments tirés de la nature, l'œuvre de Kemeny évoque parfois les grandes vagues humaines, figées dans la pierre des temples indiens.

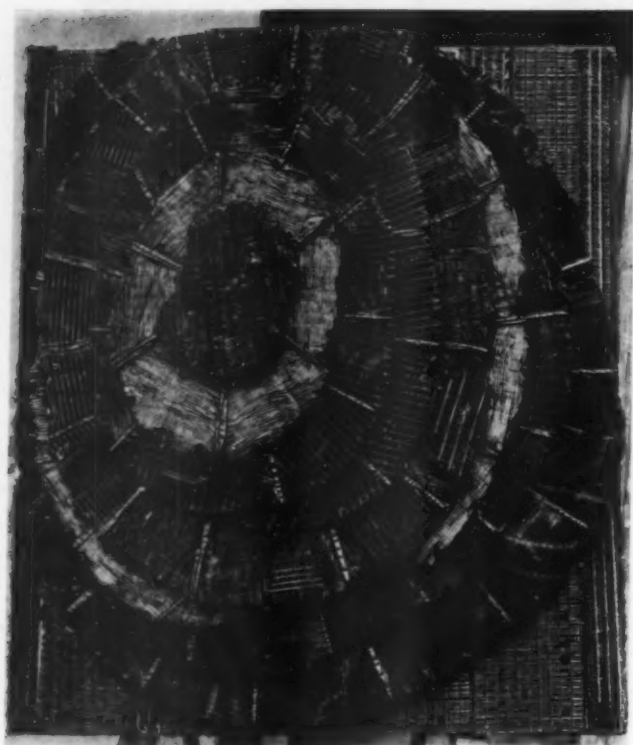
Sur des fonds peuplés de zones chromatiques de passage, une multitude d'éléments — pour la plupart sans poids ni surface propres — se dégage du support matériel, s'organise en rythmes,



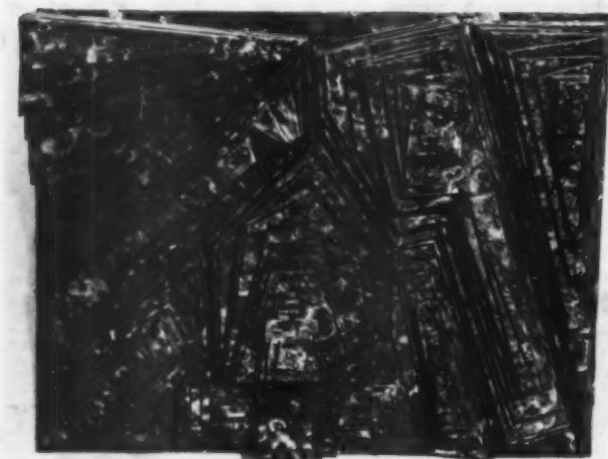
Voie lactée. 1954. Cuivre. 74 x 71 cm. (Collection Herbert Mayer, New York.)



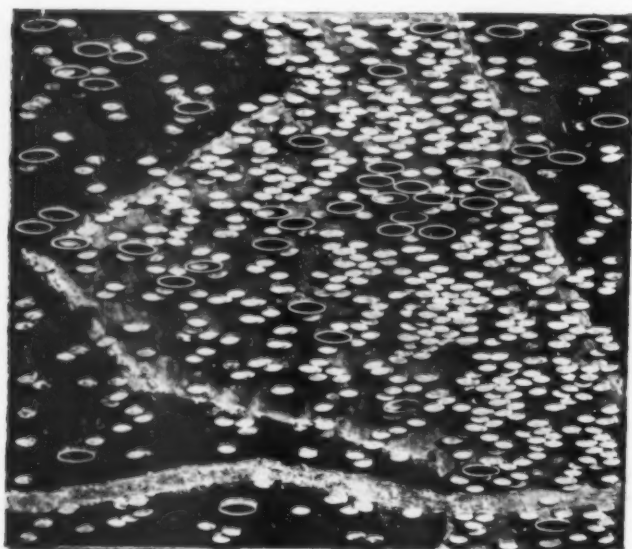
Broyeuse de peur. 1958. Cuivre. 80 x 105 cm.



Sphère. 1959. Cuivre rouge. 93 x 105 cm.



Phénomène reproduit. 1959. Fer. 96 x 76 cm. (Collection Huarte-Beaumont, Madrid.)



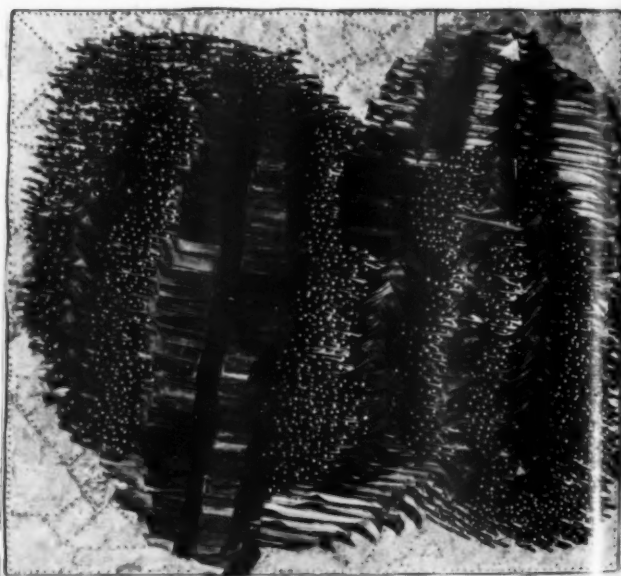
Vision longitudinale. Aluminium et matière plastique. 83 x 98 cm. (Collection Crossley, London.)

adhère à l'espace, accueille et distribue la lumière. La surface — surface encore picturale — éclate, fourmille d'une flore métallique. Des constructions nettes, fortes — parfois majestueuses — s'élèvent sur cette multiplication de détails liés les uns aux autres par une force symphonique, mais juxtaposés sur un rythme égal et précipité comme les notes sans écho du clavecin. Des ruptures d'échelle et de densité se greffent sur cette égalité rythmique, dessinent les formes, creusent les vides, accusent les reliefs, développent tout un jeu de valeurs. Surgissent alors des plans abruptes et des formes monumentales, à la manière de De Staël («Casse-lumière», «Fluctuations»), un grouillement de formes secondaires, comme chez Pollock ou Wols («V», «T», «E», «C» et «Visions longitudinales»).

Par ailleurs, des œuvres telles que «Réflexions solidifiées», «Phénomène reproduit», «Broyeuse de peur» s'évalent presque totalement du plan et de la surface picturale. La maîtrise de la matière, la plénitude et l'équilibre interne des formes déterminent l'expression d'un panthéisme intuitif en même temps que l'esquisse d'une architecture anonyme.

En marge des grandes formes maîtresse de l'art: celle de l'inquiétude et de la sérénité, du mouvement et du statique, se développent quantité de formes batardes — art blasé et vide, art de l'hystérie collective — soucieuses de faire passer leur faiblesse pour de la force. Cette faiblesse justifie l'actuelle main-mise de la matière. Chez Kemeny, le problème est tout autre. Un matériau nouveau, choisi dans la mesure où il renouvelle les archétypes inconscients, peut être le signe et le catalyseur des pouvoirs créateurs de l'imagination. Kemeny n'a pas choisi le métal au hasard. Il l'a découvert lentement à travers la géologie et la biologie. Il l'étudie et le ressent comme une substance vivante. «Le fer — dit-il — a du cœur, des nerfs. Le système respiratoire d'une plante peut être le même que le système moléculaire de l'acier. Il y a des ressemblances étranges entre un pot de microbes et des molécules de métal.» Le style de Kemeny — processus expérimental, toujours renouvelé à mesure qu'il est approfondi — lui assure une prodigieuse diversité. Mais tout image créé par l'homme — quelle que soit sa nature, sa matière et son but — recherche et retrouve les symboles fondamentaux.

La rêverie de métal, telle que (dans «Rêve parisien») la décrit Baudelaire, est toujours grande et sévère; elle condense les dialogues de la matière et de la pensée; elle suscite une mythologie immédiate et secrète, une allégorie naturelle. Entre les créations de Kemeny et la réalité, s'établit un rapport complexe et désintéressé: celui d'une technique nouvelle, justifiée par l'étude approfondie d'un matériau unique mais toujours subordonnée à une poésie plastique; celui également d'une imagination matérielle soumise à la recherche d'un style et d'un ordre. «Plus la matière est en apparence positive et solide — a dit Baudelaire (curiosités esthétiques) — plus la besogne de l'imagination est subtile et laborieuse.»



Petit son le matin. 1959. Aluminium. 101 x 92 cm. (Collection Herbert Meyer, World House Galleries, New York.)

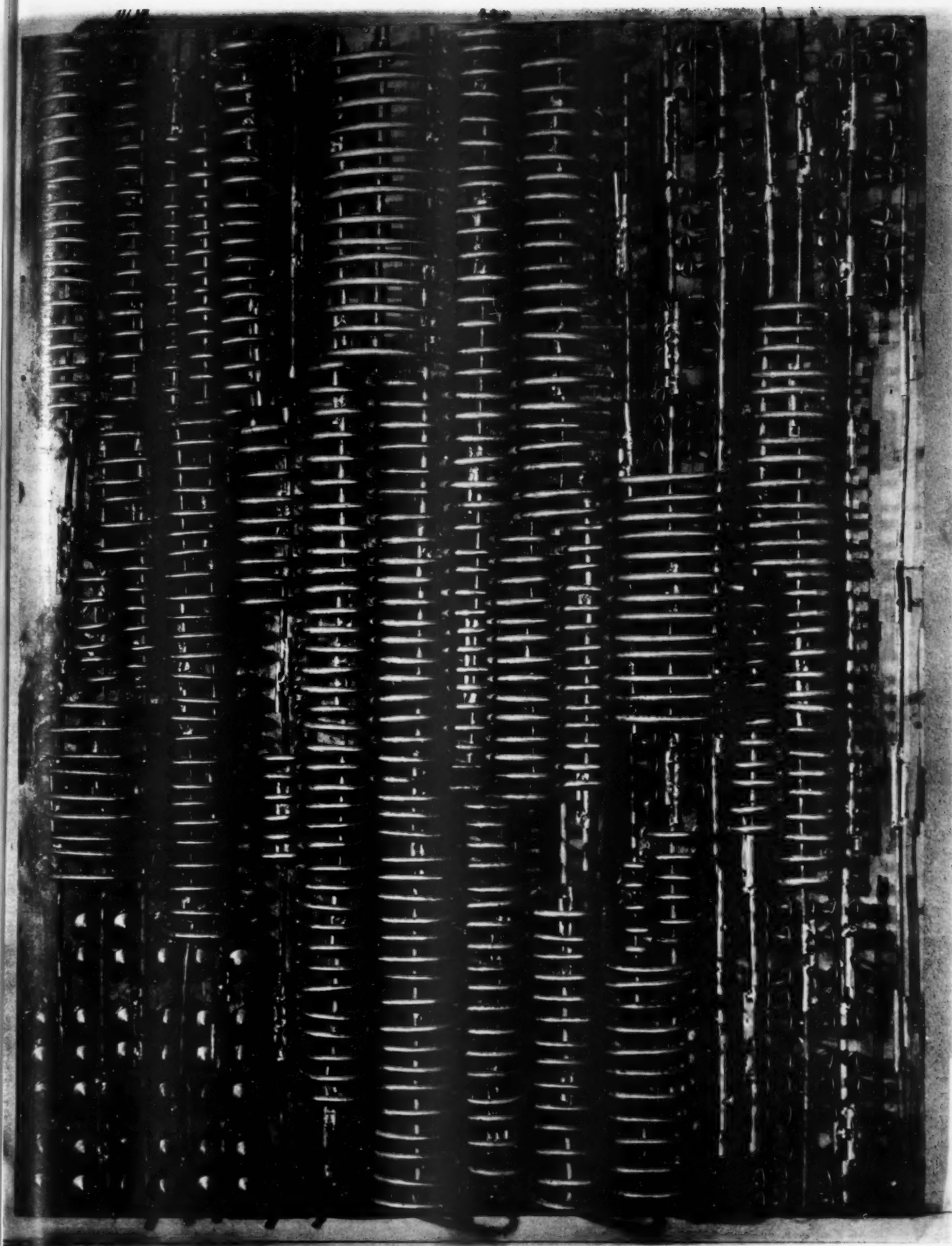
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Electra-Lectron. 1958. Cuivre jaune. 100 x 127 cm. (Toutes les reproductions courtesy Paul Facchetti, Paris.)



La Création. (Collection Galleria La Bussola, Turin.)

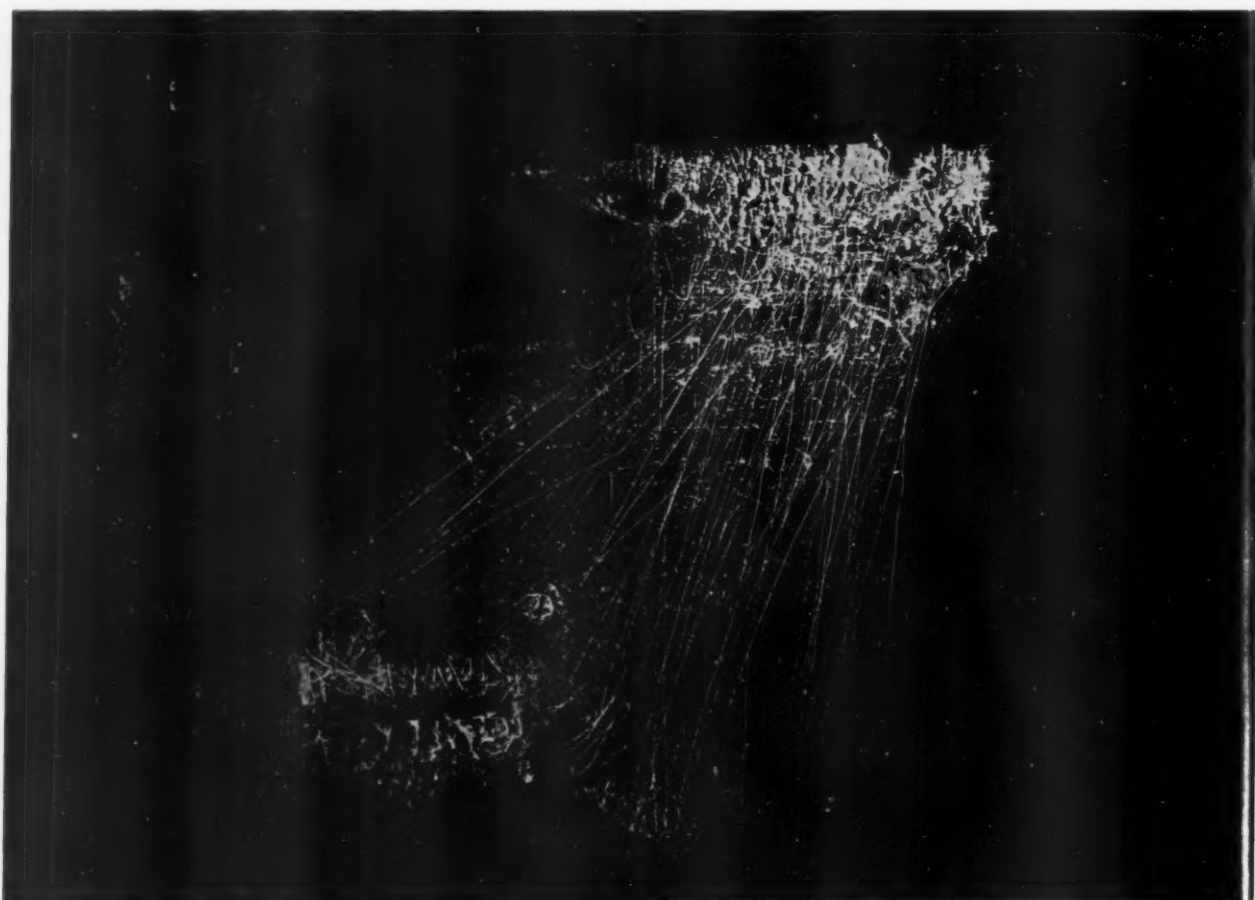
Foldès - un maître de la science-fiction

Pierre Restany

Foldès revient de loin. De Hongrie d'abord, naturellement: un émiré hongrois sur deux est un peintre en puissance. De l'académisme, ensuite: il a joué les enfants prodiges et les génies précoces à Budapest où, à 21 ans, en 1945, il faisait déjà partie du docte corps enseignant de l'École des Beaux-Arts.

En 1946 une bourse d'études pour Londres lui ouvre la voie du chemin de Damas — qui, pour beaucoup de gens, passe encore par Paris.

Une semaine lui suffit pour se rendre compte qu'il s'est passé quelque chose en Occident depuis Courbet. Ce choc brutal avec la réalité historique d'un siècle aurait pu lui ôter à jamais l'envie de peindre. Il ne fut paralysé que pour deux ou trois ans, le temps d'assimiler pêle-mêle les fauves, les cubistes, les surréalistes et tout le déroulement de l'abstraction. Mais s'il s'en tirait somme toute à bon compte, Foldès demeurait obsédé par cette hyperaccélération de l'histoire.



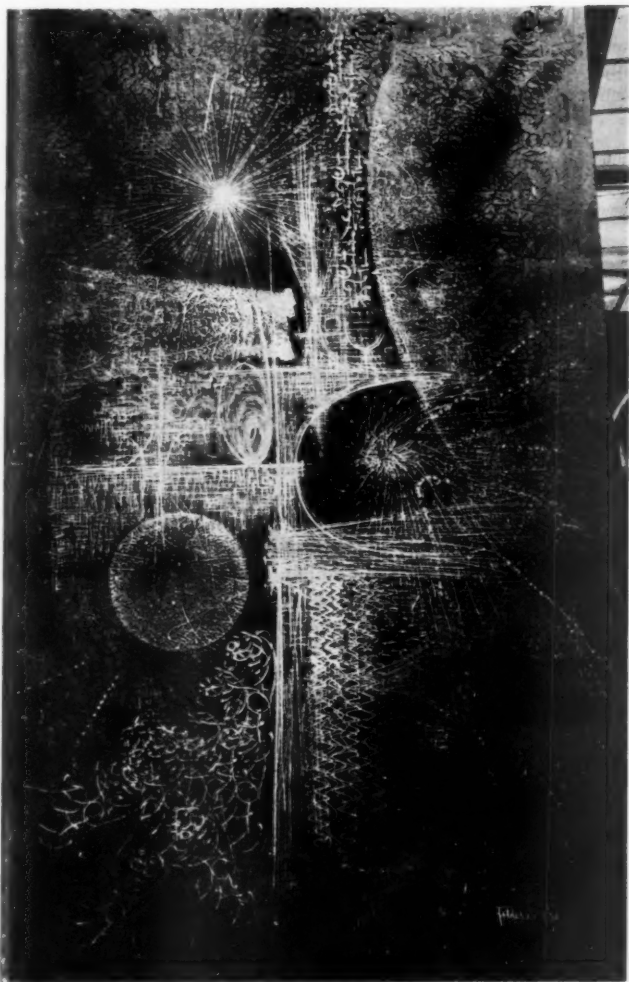
Aspiration. 1958. 146 x 114 cm.



Peinture. 1948.

L'obsession de la durée en mouvement devait le conduire au cinéma, et le cinéma à l'apocalypse. Transposant en termes généraux les points d'impact de son inquiétude personnelle, Foldès se mit à revivre sur le plan cosmique les étapes affectives de son bouleversement personnel. Cette translation psychologique est fondamentale: l'œuvre actuelle de Peter Foldès apparaît en effet comme une longue cosmogonie. C'est un nouvel Hésiode, aux yeux égarés par l'infini intersidéral, mais qui ressent d'instinct la puissance de diffusion de l'énergie spatiale dans sa totale ambivalence et sa rigoureuse économie: il faut tout autant d'énergie pour détruire un univers, planétaire, par exemple, qu'il en a fallu pour le créer.

Sur le plan pratique, ces considérations se traduisirent dans des films d'anticipation. Foldès présenta un dessin animé qui était une sorte de Genèse à rebours retraçant la création de l'atome et des organismes primitifs et rejoignant notre âge des machines, origine d'une nouvelle synthèse génétique, celle de la Science d'aujourd'hui. Tout ça en 20 minutes, exactement ce qu'il fallait au specta-



Espace. 400 x 230 cm. 1959.



Quelle découverte. 1959. 195 x 130 cm. (Collection Galerie Rive Droite, Paris.)

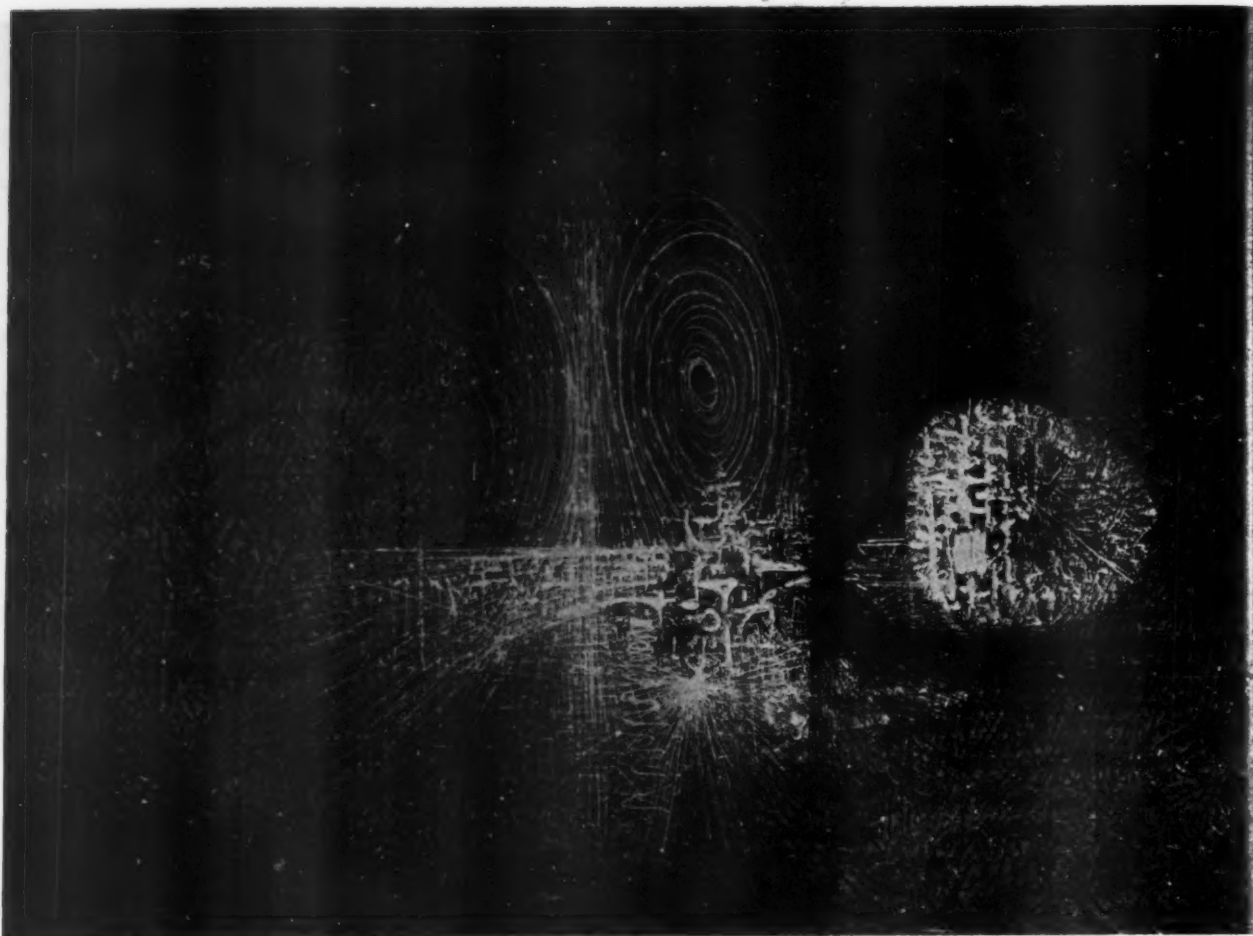
teur-moyen des chaînes de télévision anglo-saxonnes. Le succès l'enhardit et il s'attaqua au second volet du dyptique, la destruction logique de la planète au moyen de ces armes redoutables qui font les joies exclusives des membres du club atomique. Ce fut le triomphe, le prix de la Biennale de Venise en 1956, l'enthousiasme de quarante millions de téléspectateurs américains. De quoi vous donner à nouveau l'envie de peindre. Ou plus exactement de traduire en termes statiques, de fixer cette appréhension physique de l'infini, cette pleine expansion de l'énergie tendant à l'équilibre des ambivalences.

Dans son œuvre actuelle, Foldès a oublié tout son passé de haute technicité artisanale. A un point tel qu'il est difficile de parler peinture devant ces axes de coordonnées, ces équations fonctionnelles, ces paraboles irradiantes, ces courbes asymptotiques au tracé généralement régulier, mais qu'un caprice soudain referme sur elles-mêmes.

Nous sommes résolument plongés dans un espace sidéral, mais conçu objectivement, sans trace aucune de sentimentalité ou de sensiblerie, comme le contexte naturel de cette dilution énergétique.

Le traitement de la toile est sommaire. Froissée d'abord comme un torchon, elle est ensuite tendue sur un châssis et recouverte d'un lavis de vinyl léger, choisi dans les teintes les plus volontairement acides, solennelles ou froides: bleu de nuit, noir anthracite, rouge minium. L'aspect granuleux du fond, dû aux innombrables plis du froissement, figure assez bien ce firmament de base sur lequel l'artiste va inscrire les calculs aberrants de son imagination visionnaire.

Car ces lignes morphologiquement fonctionnelles sont aberrantes, bien sûr, du point de vue des sciences exactes ou dites telles. Mais cette folson de lignes suggère aussi le cheminement d'un instinct obscur de situation, le pressentiment d'un trait idéal, d'une trajectoire juste au sein d'une incessante virtualité.



In Open Space. 146 x 114 cm. (All photos courtesy Galerie Rive Droite, Paris.)

Dès lors nous n'échappons pas aux lois fondamentales de l'humaine continuité. Cette algèbre en folie rejoint le tracé, perpétuellement repris par l'homme anonyme, d'une symbolique millénaire. Ces lignes sinueuses, nouées et dénouées, obéissent à la loi essentielle de la Répétition; elles évoquent tout aussi bien la spirale copte que l'entrelacs irlandais, la forme archétypique la plus abstraite du symbole double, le Nœud, signe de l'union et de la vie, le Ankh égyptien, le fil du labyrinthe, l'origine de toutes les croix. Ce stade aigu de l'anticipation indéterministe rejoint curieusement (soudain, après quels dédales) la féminité embryonnaire et la symbolique ovoïde d'une Carla Accardi ou encore le narcissisme psychopathologique d'un Hundertwasser. Au delà des divergences formelles on retrouve ici et là la même attirance vers un rituel spiraloïde, la même insistance du geste répétitif: et ce n'est certes pas un hasard si ces trois artistes allient dans leur écriture picturale la spontanéité de l'instinct à la plus insistante minutie.

Foldès est sans doute le moins «peintre» des trois, ou plutôt — ce qui est bien différent — le plus enclin à éliminer de son langage discursif les éléments de plasticité pure. Matière et couleur ne servent chez lui, on l'a vu, qu'à définir un contexte d'inscription, une visualisation théorique de cet infini obsédant comme tous les rêves de transcendance.

Mais la notion d'infini est étroitement liée chez Foldès à la perception d'une incommensurable énergie diffuse. Le graphisme, riche en astéroïdes rayonnants, en volutes d'incandescences, en fuseaux matriciels et en queues de comètes retrace l'histoire de cette diffusion énergétique dans l'infinité spatiale. Cette énergie libre, à laquelle aucune limite n'est assignée, dont l'expansion ne se heurte à aucun obstacle, ne s'épuise pas dans de veines trajectoires à vide. Elle se replie sur elle-même, ses plus infimes particules composantes apparaissant avides de s'agglomérer autour de

noyaux de rayonnement, préfiguratifs de soleils futurs. Cette énergie en pleine potentialité préside — souveraine omni-présente et toujours virtuelle — à la naissance des mondes comme à leur désintégration.

Je ne connais pour ma part aucune aventure comparable qui me fasse pressentir de façon plus intuitive et immédiate cette fondamentale ambiguïté de l'énergie cosmique, cette rigoureuse ambivalence des naissances et des morts, du positif et du négatif, des séries causales et efficientes, qui est la condition-même de son essentielle virtualité.

C'est à cette intuition fondamentale de l'infini, sous l'aspect d'un perpétuel renouveau de l'énergie potentielle, qu'il faut avoir recours si nous tentons d'explicitier les griffonnages obscurs de ce journal intime: il nous faudra beaucoup de temps pour les mettre à jour, et pour nous mettre à jour. Ils risquent de nous apparaître prophétiques demain, non pas par le plus heureux des hasards, mais par l'absolue nécessité de l'instinct individuel qui suit la loi des intuitions générales et s'y intègre, au stade de l'essentiel et de l'élémentaire. Et c'est pourquoi nous les créditons aujourd'hui d'un immense potentiel d'actualité. Peut-être exagéré d'ailleurs. Mais qu'importe: à ce niveau-là, il s'agit de jouer.

On marche ou on ne marche pas: il n'y a plus de demi-mesure avec Foldès. Aucune présence plastique dans la lecture de ses «tableaux» ne peut nous ramener aux rives rassurantes et sûres du bon goût. L'œuvre de Foldès ne provoque jamais la moindre délectation esthétique, traversée comme elle est — de part en part — par la fulgurance d'une intuition. Nous y percevons en tous cas dans le vide pascalien de deux infinis, la sécheresse vaine de tous les inutiles calculs. Il faut regarder du Foldès comme on lit de la science-fiction.



J.M.W. MONET: *Water Lilies (Nymphéas)*. Ca. 1920. Oil on canvas triptych. Each section 6 1/2 x 14 feet. Right panel. (Collection The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund.)

Monet and others

Barbara Butler

Respectability calls for an established lineage. The revival of Monet in the last decade started as a bit of ancestor-seeking on behalf of Abstract-Expressionism. However, as so often happens it is the present which has to justify the past. In this case the Abstract-Expressionists rescued from long obscurity the late (post-1880) Monet landscapes to which they are related. Both are now proper museum property.

The large-scale Monet exhibition, "Seasons and Moments", now at the Museum of Modern Art and organized with the Los Angeles County Museum, where it will be shown later in the spring, makes a less specific, more encompassing point about Monet's relationship to contemporary art. It is focused on the series of paintings: Antibes, Etrétat, the Gare St-Lazare, London, Venice, the Poplar Trees, Haystacks, and the Giverny pictures. Although some early canvases of the 1860's and 70's, painted while the Impressionists worked together as a group—and this was the favorite period of the last thirty years—are included, there are no portraits or still-lives. (These were included in the last big Monet show in England, in 1957.) But if not the whole Monet, the themes which most absorbed the artist are presented, and a good case is made by William C. Seitz, who selected the pictures, to show that this is the essential Monet.

Furthermore, this is certainly the Monet who is most closely related to recent history. Almost every aspect of contemporary art is anticipated in these thematic series—bold, free brush strokes, glazes, scumbles, varied texture, spontaneity, size, the two-dimensional look. What is most remarkable about the similarities between these two kinds of paintings is the divergence of their intentions.

Monet's passionate concern for more than sixty years was to paint nature truthfully. Even when he reached the *reductio ad absurdum* of the *Nymphéas* and Japanese-Bridge series, admitting for the thousandth time that nature is "mysterious... unknown", it was still his intention to record what he saw: a certain scene at a certain time and in a certain weather. Monet's work, his continuous dedicated effort to record what he saw, has ever since made it impossible to refer to "Nature" casually, as if it were something we could all agree on and understand.

Rejecting extra-visual knowledge, Monet (all of the Impressionists, but Monet most of all) with the innocence of genius tried to paint only what he saw. In his 'plein air' studio Monet began to realize that the object of vision is a field of colour, not discrete forms

surrounded by empty neutral space. (In the same manner, the Cubists looked at shapes with a "naive" eye.) Monet painted his way to the conclusion that had been reached by logic 100 years before: colour has the same status as weight and extension. Solidity of objects had been rejected before in painters' "impressions", but Monet went even further by painting with pure, almost even-valued hues. He continued to narrow the value of his colours—until on his canvases water and air were rendered dense as stone walls. The eye alone was the judge, not intellectual knowledge or the sense of touch.

In seeking to capture nature on canvas, Monet continually reduced the time of his "impressions". As early as 1867, at the age of 27 he painted two versions of the same scene—the Ferme Saint-Simon—one in winter, the other under a bright summer sky. In the 70's and 80's he worked on numerous versions of scenes such as the Gare St-Lazare and Antibes until about 1884, during his Haystack series, he described his goal as "instantaneity". A few years before Monet had started to carry several canvases with him in his open air studio, changing them as the light changed, so that he could render different aspects of the same view in different paintings.

But Monet not only submitted to the fact he observed—a scene has a different combination of colours under different quantities and qualities of illumination—he also chose the most ethereal objects (or subjects): fog-bound London, the sparkling lights of Venice—water, air and steam. His trips to London, Norway, Italy, and even to northern France gave him a renewed intensity of vision, as if he came as close as possible to his desire to have been born blind and suddenly to have his vision restored, so that he could look at nature for the first time. At about the same time William James, in his "Principles of Psychology" (published in 1890), described common perception as being guided by labels: "we only see those things we preperceive". Present sensation, i.e. visual sensations, is "eclipsed in the glare of knowledge".

Although Monet had been a brilliant figure painter in the early part of his career, during the late 70's the human form was excluded and landscapes became the most important subject (the 1876-77 Gare Saint-Lazare is one of his last important pictures depicting groups of figures). After that time the human scale also became less important. In the enormous waterlily paintings, by focusing on the water and sky he also broke the association with natural phenomena—the last extra-visual link—of green grass, blue sky, etc.



Haystacks at Giverny. 1884. 25 1/4 x 36 1/4 inches. (Collection Mr. and Mrs. Josef Rosenzweig, New York.)

In the late Giverny pond paintings there is less emphasis on the shifting quality of natural light, the garden itself being too overgrown with foliage (arranged by Monet's gardeners) to reflect flickering changes of illumination. At Giverny—particularly in the Orangerie paintings which were his last works—Monet concentrated on the reflection of the sky and clouds in the water which melted the horizon line in a haze of deep blues.

In almost every one of Monet's series, there are individual paintings which look abstract (i.e. paintings with no object)—in this exhibition: "Bordighera" 1884, "Mount Kolsaas" 1885, "Rouen Cathedral in Mist" 1894, "Leicester Square" 1899—1904, and two of the "Japanese Footbridge" paintings. Clearly, as these places turn up in various themes and never as a theme in themselves, abstraction per se was far from Monet's mind, even though during the last two decades of his life artists all over Europe (Kandinsky, Delaunay, Kupka, Larionov and others) were painting abstract pictures and excitedly publishing manifestos about them.

Monet's aim was not an autonomous art, but an art which on the contrary would as perfectly as possible represent the objective world. His technique had as wide a range as his choice of objects: glazes to render the glass-like quality of water, the dry pasty monochromes of his cathedral pictures, and the thick ribbons of complementary colours in the "Japanese Footbridge" series. For Monet style itself was only a means to an end.

With his tremendous variety of means, Monet, in many of his series—for example, the London Bridge and Nymphéa pictures—approached a coalescence of form and content—the kind of expression which has been a characteristic aim of contemporary art (not just the visual arts; modern novelists analyzing their method of dramatization say, "don't describe, show"). Monet, however, approached this point by concentrating on the visual sensations of his object at a certain moment. In his extreme anti-intellectualism Monet is 'objective' to a degree unique in the history of art. A distinction between 'objective' and 'subjective' is of course one of only relative polarity. (Monet, obviously, made intellectual decisions, such as selecting his objects—and even in the case of the waterlilies had his gardeners at Giverny cut the plants to form special patterns.) Contemporary painters—whatever the similarities of "look" to Monet—are back in the studio where their predecessors have been since the cave. And in the studio, style is the thing.

RESNICK

The style of Milton Resnick's new paintings is lyrical. His canvases are composed entirely of orchestrated short brush strokes woven across the picture surface in a loose network of sun-lit colours with muffled depths of under painting and blank space in between. Although a number of these pictures are enormous, Resnick has larger ones in his studio, which even this new designed-for-large picture gallery couldn't hold (the gallery is Howard Wise's New York branch of his Cleveland establishment). The colours of the paintings—the touches of the brush, the short passages each of one dominant hue, are expressive, joyful, affirmative. For a long time much of New York painting, including Resnick's own work,

was involved, à la de Kooning, with "all the things the painter liked and all the things he didn't like". They were like symphonies containing "panic and emptiness", to use Forster's famous description of Beethoven's Fifth Symphony in "Howard's End", as well as "splendor and heroism". But in these recent canvases of Resnick's "gusts of splendor" have swept away the goblins of terror and the paintings are all "colour and fragrance".

Because of the brilliance of his palette, Resnick's new work has been compared to Impressionism... and even referred to as nature painting. (Since the Museum of Modern Art purchased a Monet Nymphéas—destroyed in the fire—four years ago, there has been an increasing tendency to find "nature" in paintings.) The sunny quality of Resnick's colours may very well have been inspired by Impressionism, but he has taken the rainbow and reassembled it—creating his own shadows in a formal pattern.

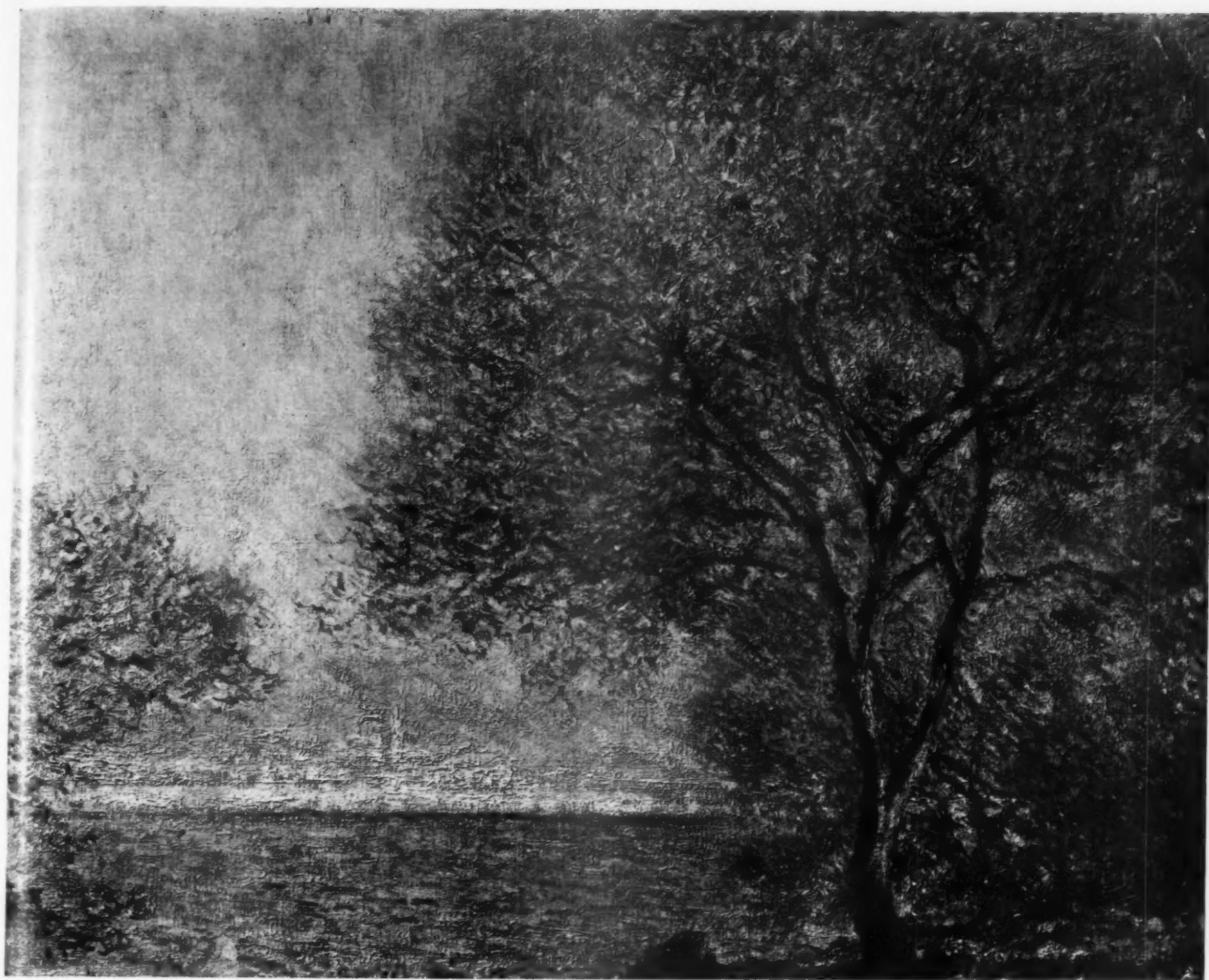
The craft of these pictures is extraordinary, particularly in the large canvases where thousands of units of colour and form are organized into a coherent whole. But I think that Resnick's vision is best shown in his smaller-oblong pictures, such as "Crown" and "Astronomer's Key", which seem by virtue of their shorter "duration" more intense. The bright yellows, oranges, greens, and blues in these two pictures mutually intensify each another and stand out as a major theme in relation to the softer tones without becoming diffused. And in the large canvases the artist has to face all the problems of Abstract-Expressionism—which his new work definitely is not—particularly the problem of holding the picture plane over a large area without having 'holes' in the surface, and of relating all the areas of the painting without the Abstract-Expressionist technique of sweep and bravura brushwork. Resnick has chosen a difficult task, all the arduousness of trying to actualize not only a new vision but a singular mood as well. His current exhibition is a significant performance. Lyric painters, like lyric poets or fine tenors, are rare creatures and when they do appear should be cherished and allowed to develop.

BOEHLER

The Artists Gallery, directed by Mr. Hugh Stix for artists, is celebrating its 30th anniversary by holding an exhibition—a retrospective of their first exhibitor, Hans Boehler. A resident of the U.S. for the past 20 years, Boehler worked for most of his life in Vienna, where he was closely connected with Kokoschka, Klimt, and Schiele. The paintings, drawings, and one sculpture here represent his work from 1910 to 1960. From this broad selection his entire career can be seen. Boehler's early work was related to the Austrian Expressionists of the time. His colours of that period are expressive rather than 'local'; they are also structurally sound. Looking back with his later work in mind, one gets the impression that building with colour was also the dominant tendency in his work. The colour tones of his early paintings—"Composition 1928", for example—are deep and resonant, like those of Kandinsky's Murnau period and Jawlensky's early work. Boehler progressively heightened his palette, using clearer, purer hues, until—as in his recent work—he uses green and red juxtapositions. The contrast of these fully saturated hues is dazzling—they shock the eye. Large areas of these colours—not tiny strokes which are transformed by the eye into one colour—are used to build form. The forms of these pictures are a figure or group of figures—the nude in a landscape setting. Both landscape and figure are red and green. Composed of jagged patches of these large colour areas, the shapes are defined by the change of colour, which also makes the 'lines' of the paintings. They are extremely lucid as compositions—the figures look at once like and different from the vegetation—they are forest nymphs. As shown by the plaster nude and the numerous ink drawings, Boehler has so mastered 'life drawing' that he is able to create figures by this jig-saw of colours.

KERKHAM

Earl Kerkham is another artist who uses the human form as a vehicle for patterns of colour, but in Kerkham's paintings only the head is referred to, and the shapes are arranged as pure pattern. Kerkham is a self-portraitist who forgets himself for the sake of his pictures using his own face probably only because it is there. There is no trace of narcissism or even self-consciousness in his work. In his most recent canvases at World House, his abstractions of his own head have become so complete that one barely notices that the



Antibes. 1888. 25 1/2 x 32 inches. (Collection Mr. and Mrs. William Coxe Wright, St. David's, Pennsylvania.)

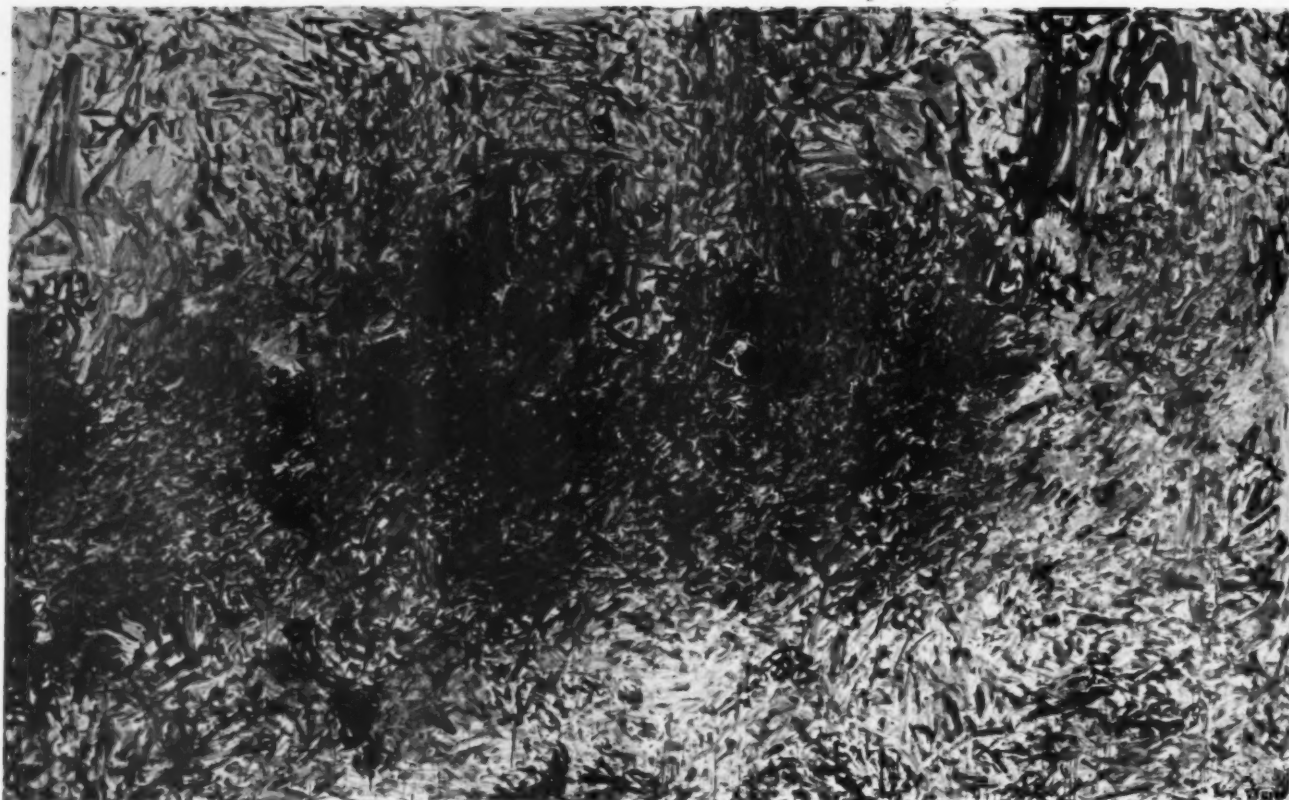


triangle in the middle of the canvas could be a nose—or a semi-circle a cheek, or the top of a head. The paintings are composed of triangles and rectangles which are prisms of light. The colours, which are different in each picture, are fragments of—and in each case add up to—a perfect colour harmony. Glowing tones, painted like Mondrian's colours with tiny licks of the brush, are warm and radiant. All light—with no heat—Kerkham's paintings are an art of supreme discipline and knowledge.

TANAGER THREE

The paintings at the Tanager Gallery should present—as Kerkham's have also done to numerous critics—an upside down world in the realm of pure theory. As has been the custom of this artists' co-operative gallery, three painters with entirely different styles are shown together. There is Alex Katz, a figure painter—certainly the most boring of all types of painting; Jane Freilicher, a landscape and still life painter—only slightly more respectable as artistic topics; and third, drawings by Elaine de Kooning, which are Abstract-Expressionist, an historical style but still "valid". None of these artists is shown to best advantage in the small works of this show, and in this exhibition their relative quality is in reverse order to the up-to-dateness of their respective styles. Mrs. de Kooning—though ironically enough in her 'realistic' drawings she is an excellent draftsman—shows pictures composed of dark stabs of paint on canvas which are at the same time uniquely inept and déjà vue. As Jane Freilicher's drawing approaches expressionistic swirls, particularly in her flower pictures, both the blossoms and the picture itself are muddled. Alex Katz, with his trite paper collage scenes of girls at the sea shore and on land, comes off best.

Poplars, Wind Effect. 1891. 39 3/4 x 28 3/4 inches. (Collection Durand-Ruel, Paris.)



RESNICK: East is the Place, 1959. 117 x 190 inches. (Courtesy Howard Wise Gallery, New York.)

FREILICHER

Miss Freilicher is vindicated by her exhibition, held at the same time, at the Tibor de Nagy Gallery. Here the "meaning" of the smudged black and white still-lives and vistas becomes clear; and it is clarified in the light of her fresh pure colours. For the past decade Miss Freilicher has painted with rigorous discipline in a 'fine' technique. In this show her technique is looser, as is the image-content. The total composition is still exact, but she no longer has to work with such carefulness—and in this freer attitude has gained freshness and vitality. "Near the Sea" and "Watermill", particularly, have in their dominant white and green forms all the freshness of clear water and the coolness of dawn.

KATZ

Katz's one-man show of oils at the Stable also looks better than his collages at the Tanager. Those small paper cutouts, although good, seem, in contrast to his oils, which de-emphasize technique, to have involved too much work with a pair of tiny scissors... and in too cramped a space. Katz's primary image is a girl on a beach, in what seems to be a room or, best of all, just placed in the middle of a pure white canvas. He also paints flowers, fruits, landscapes, and occasionally his friends—there are portraits of the painters Norman Bluhm and Robert Dash in the show. But the image of the girl—and it is always the same girl—dominates the show. Dressed in red, green, or blue, she stands, almost canvas size, frontally placed in the middle of the picture space as in a nineteenth century portrait. There is little attempt at detail and only a hint of three dimensionality. The position of the figure on the canvas is exact—like an icon. The most impressive painting here—which emphasizes the rightness of this position—is a double image of the girl in blue. The mystery of Katz's work is the mystery of the desert where there is a clear, even, bright illumination on everything—but an illumination which reveals the least.

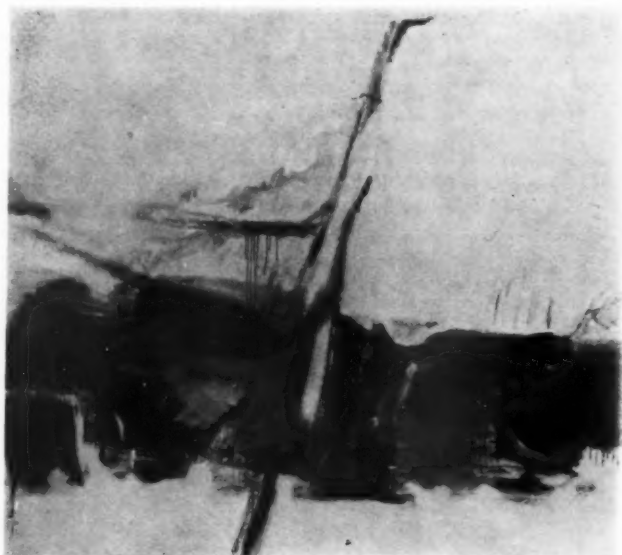
PEHR

Pehr's paintings at the Mayer Gallery present the mystery of dreams, like his predecessor's Magritte, Ernst, Tchelitchew, who have their own exhibition with some younger colleagues—Bacon

and Dubuffet—at the Landry Gallery in "The Inheritance of Hieronymus Bosch". Pehr, however, seems to have more in common with his filmmaker compatriot, Bergmann, than with these other painters. His small canvases, painted with a mixed media of gouache, water-colour, and tempera, are high keyed, but the time is night. His objects are illusions or half-illusions, a spooky world of witches, strange animals and birds, and stranger people.

GEORGES

Another important figurative painter is Paul Georges, who is showing now at the Great Jones Gallery. His approach is completely different from Katz'. Far from presenting an image for the sake of itself, Georges' attitudes and methods are of equal or greater



FREILICHER: Near the Sea. 86 x 72 inches. (Courtesy Tibor de Nagy Gallery, New York.)

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significance. His work is impressive because of the correspondence of these attitudes and techniques. In these 15 self-portraits the painter looks out from the canvas—his stubborn stance and almost ferocious gaze made concrete by the tough, heavy authoritative pace and sweep of the brush strokes. In most of these paintings—of varying size and scale—heavy strokes build outward from the picture plane, placing the figure in front of it. Although easels or other studio equipment may be alluded to, it is the artist himself who dominates each canvas.

MARSICANO

To Nicholas Marsicano, the figure is a point of departure... or at least this is how it works out in his paintings. In his canvases, shown at the Bertha Schaefer Gallery this month, the figure is placed diagonally across the picture space. She (I guess it is a she) is submerged from all sides by floods of paint; all that is left is an oblong pale area. Ever since the advent of Abstract Expressionism—or so-called Action Painting—the local neo-Hegelians, nominating this style as the antithesis to the thesis of figure painting, have cried for synthesis. De Kooning's wonderful, terrible "Women" were one answer. In those pictures the figure won, and they looked as if she had created the calculated chaos of her setting. In Marsicano's paintings the lady is drowned in paint, and he wouldn't lose a thing by leasing her to another studio.

TORRES-GARCIA

At long last New York—that is, Rose Fried—is holding a retrospective of Torres-Garcia, the famous Uruguayan painter who died in 1947 after 74 productive years. A non-compromising figure, Torres-Garcia created his own -ism: "Humanistic Constructivism". He spent the middle part of his life in Europe—Spain, Belgium, and France—and then just as he was gaining general recognition in Paris, he went back to South America. In Spain he had become interested in stained glass and, moreover, in symbolic art. These two influences remained in his work, intensified by further studies. His paintings are crammed with symbols—his own. But even more interesting, they are crammed into a precise frame: formally his small diagrams are subordinated to the black bars which divide the canvases into numerous compartments. These compartments are shallow—and in the last decades of his life they become completely two-dimensional. The colours which are also enclosed by the black bars—but which cover several compartments, not just one—are as luminous, particularly in the last works, as the coloured glass Torres-Garcia so admired. Even without knowledge of the meaning of his symbols, the paintings themselves are significant.

KLINE and SMITH

Both the painter Franz Kline and the sculptor David Smith are currently holding one-man shows—at the Sidney Janis Gallery and at French and Company, respectively. Although their work does not look alike, they have much in common as artists. Here are two "Wunderkinder" who have never changed with their changing fortunes. Both seem to have unlimited energy, and with both that energy is directed toward the work. They are unspoiled, and unspoilable.

Kline's new show holds a lot of surprises. It is not only radically different from his past exhibitions but different in several directions. Just when the world had beat a path to his door, Kline moved. The differences may be summed up by reference to a few key paintings. "New Year Wall: Night 1960" is a black and white picture, 120 by 192 inches, but it is not one of the now familiar Kline black-and-whites, with their trembling scaffolding and trellis. He has also introduced colour—high-keyed and brilliant—in his new paintings, not as in earlier pictures, as contrast to the black and white, but as a thing in itself. In "Harley Red", he has placed three, four colours in parallel planes, one in front of another—a black shape seems to be behind the central oblong red form, and underneath both a yellow and an orange form.

"Dahlia" and "Provincetown II" are built around a central dark form. In the latter, the middle axis of black is crowded in from below and above by raw vibrant blue-greens, purple-blues and flashes of hot colour. This vibrancy is the subject of the picture. Kline poses the rawness of his palette as before he posed the question of the gravitation and balance of forms—and in the same way JUST re-



KLINE: 1960 New Year Wall, Night. 10 feet x 16 feet. (Courtesy Sidney Janis Gallery.)



SMITH: Three Circles and Planes. 1959. Steel. 9 feet, 3 1/4 inches high. (Courtesy French & Co.)

solves it. The hues of "Dahlia" are muted, with flashes of light in one corner—black coated with brown, deep magenta, and brownish mendacious linear energy. This painting is composed of clouds of shiny and matte blacks and pale grey-blue almost whites. Theme and counter-theme seep through the enormous space of the canvas like harbor fog caught by some sensitive material. Although the surface 'holds', there seem to be measureless depths. It has a subtlety hinted at but never complete in Kline's former work. Kline tones. But it is not a softer version of "Provincetown II"; it is in fact nearer to "Harley Red" in composition, but it is different from either, and its theme seems to be the astringency of light in a field of deepening shadows. Any one of these new directions could absorb the artist in the future, any one could be evolved to a powerful new style.

The range of David Smith's sculpture is amazing. He seems able to work in any of the categories which are applicable to sculpture, and in any size his work is equally valid. The entire front room at French and Company is filled with iron pieces in Smith's most familiar, "drawing-in-space" style. This phase of his work is fundamentally three-dimensional. No fronts, and each angle works. But their primary virtue is the tension between the form and the material. Smith the expert welder really knows iron, and one of the best known anecdotes about his work concerns a professional welder

who was so struck by the technique that he did not realize what the piece he was looking at was.

The Raven series in this exhibition is particularly notable. The iron bars and pieces welded together, integrated by their form, are more iron-like than the unworked material. The allusion to the bird is abstracted just to the point of unrecognizability.

Some of the pieces are painted, and the surfaces of his latest works in steel are polished in painterly patterns which glisten under even faint illumination. These large sculptures (nine to ten feet high) are arrangements in space—circles and squares welded into a pattern—and, unlike most of the work, are meant to be seen from one side. They provide the only controversial element of the show, Smith's work being one of the few things in the New York art world about which everyone is in agreement. I don't like them as well as the iron pieces (Smith himself likes them best—which should, and does, make his critics uneasy). I find it disturbing that, weighing more than a ton apiece, they look extremely light. Anyway, the surfaces are too bright.

RUSSELL

Alfred Russell's new abstractions, shown at the Ruth White Gallery and the first he has exhibited after a decade of figurative painting, are based on linear striations. They are glossy ribbons of paint, primarily bright red and French blue. The taut linear surface looks like a field of electrical charges, each defined by its colour and width. This basically vertical composition is overlaid with zig-zags in most of the canvases, but the image is most intense in the strict up and down pattern of "Godel's Proof".

ROSENTHAL

Bernard Rosenthal's major pieces of sculpture, or rather, low wall reliefs at the Catherine Viviano Gallery are based on the same sort of composition by linear division. Rosenthal works in aluminium. His lines are made with tubular shapes which create a design of convex and concave. The shiny aluminium is allowed to show through its covering of black paint, here and there, in varying tones. The effect is extremely tasteful, bordering on the chic. Rosenthal also shows several icons, or disks, in the same material.

CRAMPTON

Paintings by Rollin Crampton, now showing at the Krasner Gallery, also show a concern with light—or more particularly, with an atmospheric look. This atmosphere, however, which Crampton achieves with pale blues and greys, is a middle ground between the central squarish shapes which dominate his pictures and the bare canvas on which they are placed. The central clustered forms have a distinct architectural structure, clear but not overstated, and look very much like a corner of Cézanne blown-up. Which is a change from the more numerous and notorious "Monet details" around town.

VICENTE

Esteban Vicente also works with squarish shapes. His paintings at the Emmerich Gallery are the first he has exhibited after ten years of showing collages and, last year, black and white drawings. His work in the three mediums is related, as one might expect, the oils being the freest. Vicente's collages have a look of perfection about them: the ruffled edges of the paper shapes are as precise as a Mondrian. In his new paintings, and to some extent in his drawings, the colour spills over its square borders, advancing brilliant hues down the surface of the canvas. The painter seems to be trying to suppress his predilection for the flawless.

WINTER and AFRO

Both Fritz Winter, at Kleemann's, and Afro, at Catherine Viviano's, are bravura painters whose technique seems to be restrained by taste. Unlike Vicente whose taste is so inherent nothing he does can look abandoned, with Afro and Winter taste is an aspect of the work. Winter's paintings—though figures are discernible in them—are composed primarily of sweeping darks and pale colours. Texture is concealed by an even glassy surface. Despite the con-

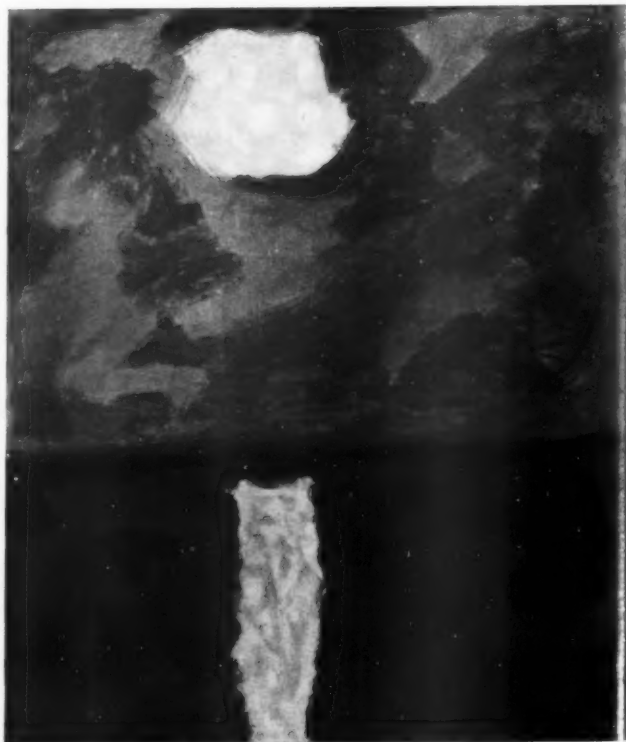
siderable difficulties posed by the technique, Winter's paintings are not only surface oriented, they hold the surface brilliantly. Afro, on the other hand, has abandoned his glazes and also his strict adherence to the picture plane. In the new paintings black, white and green forms move in a shallow depth. They are like Soulages with curvilinear forms rather than plumb lines. This is the best exhibition which Afro has had in this country.

GATCH and AVERY

Numerous contemporary painters (notably Mark Rothko) have been preoccupied with light. Not in the way that light strikes objects and the resulting visual sensations—the major theme of the Impressionists—but rather in the properties and behaviour of light itself. With Milton Avery, even in his earliest work this is one of the keystones. Both at the Whitney Museum, where he is sharing an exhibition with Lee Gatch, and in his one-man show at Grace Borgenicht's, the continuing refinement of his painting toward pure light may be seen. Lee Gatch's work and Avery's make an interesting contrast. Gatch too is interested in light, in illumination; but though he does not use the techniques of the Impressionists, like them he is concerned with the illumination of objects. The topics of his paintings are similar to those of Avery's—simple landscapes or scenes—but Avery's paintings have an even glow, whereas in Gatch the light falls into patterns of shadow and of degrees of brightness: the source of illumination is not the painting itself but outside it. Avery's work is deceptive in its simplicity, and has always interested his fellow-artists more than the general public. A few areas of colour define figures in a landscape, or just a landscape, or a beach. There are few details. The composition as a whole is flat. And Avery's work has become progressively simpler; even the limited detail of the early pictures is now dispensed with. The few large forms which remain are there primarily as containers of light. The colours are subtler, paler, with white to decrease the saturation. In the most recent work one colour key is used for different paintings. The total effect is brilliance: an exposition of pure light.

SCHUELER

Jon Schueler, who shows at Hirschl and Adler, is another contemporary concerned with light. In this case, however, the light is quite literally that of the sky. An ex-pilot has had a lot of experience



AVERY: Moon Path. 1958. 50 x 42 inches. (Courtesy Grace Borgenicht Gallery. Exhibited at the Whitney Museum.)

seeing the high atmosphere and this is what Schueler has tried to record in his painting. Their time seems to be sunrise, and the picture seems accurate. So accurate though that the paintings suffer from the literalness which was the painter's aim. Even though they mirror an expanse of sky, the pinks and blues and off-whites—suffocatingly hot—they say only that they are windows from a plane. plane.

TINGUELY

An event of the season which broke out of the art columns into the news was Jean Tinguely's "Hommage à New-York", or coming out, at the Museum of Modern Art. This marvellous machine, painted all over pure white, was composed of numerous bicycle wheels, a washtub, several rolls of paper on which moving metal arms made drawings, and a piano which was played by another set of arms. The Press and "friends" were invited to see the machine destroy itself on the evening of St. Patrick's Day, after beating out tunes that were unrecognizable as tunes, making pictures, sawing through a radio and finally through itself, until its parts were broken and the piano went up in flames. The destruction didn't go off quite as anticipated, although it certainly did go off, until the last hectic moment when the firemen joined the brawl. Judging from reactions in and out of print, the strange creature which Tinguely had brought to so brief a life—a plan of planlessness—was somewhat disappointing because it did not follow to the letter the will of its creator. But I'm sure Tinguely was delighted with its vitality.

Another thing that seemed to trouble a great many people, particularly some of New York's artists, was that all this took place at the Museum. In fact, Tinguely had made his delightful contraption right there, in an improvised studio in the Buckminster Fuller tent (a geodesic dome of canvas in the Museum's back yard). The unbusiness extended even to the liberal journal, the NATION, whose editorial writer expressed dismay that Tinguely's Homage to New York was offered under Mr. Alfred Barr's wing. (The argument seems to be that if Mr. Barr thinks it is funny, then it becomes less funny.)

Tinguely's exhibition earlier this winter at the Staempfli Gallery also was ardently and earnestly discussed. I think the reason Tinguely—a Swiss artist who lives in Paris—was received with so much interest is because he has achieved something that American artists in all fields have attempted, generally unsuccessfully. Tinguely is pure Dada. His success, however (as the "Nation" pointed out), has not, like his predecessors', been a succès de scandale.



TINGUELY: Stabilisation définitive. 1960. Painted metal and wood construction with motor. 47 x 41 inches. (Collection Governor Nelson A. Rockefeller. Photo courtesy Staempfli Gallery, New York.)

Tinguely of course, being more Dada than its originators, is unconcerned about that.

The one-man show at Staempfli included work of the past few years. Tinguely's first imperative—he showed at the Denise René Gallery until three or four years ago—was to strip his work down to essentials. His wall pieces are simple white on white or white and black shapes, Arp- or Malevich-inspired, which, revolved by tiny concealed motors, create ever-recurrent patterns. They are, particularly the white ones, quite beautiful. Then Tinguely became involved with the motors. He has a series of what he calls Meta-machines—complicated constellations of moving parts which make sounds, or else draw with an arm which moves across a moving roll of paper, as in the "Hommage à New-York". The arm ends in a clip to which crayons or felt pens are attached to make drawings in as many colours as one wishes—drawings which resemble some of our most lauded paintings to a degree that many people found alarming.

Tinguely's machines, and especially his "Hommage", are a critic's dream. They are the sort of art—call it what you will—that is conceived with specific intellectual concepts, which the critic can restate quite precisely, instead of trying, as he must generally do, to find some analogy between the ideas he discerns in the object, or which come to him vis-à-vis it, and the object itself. The self-destruction motif of the "Hommage" was of course particularly fertile.—The anti-machine machine which made nothing of any practical value and which ruined what it did make and finally destroyed itself was, obviously, a bonanza for social commentators. I don't know how serious Tinguely is about sociology but his comments on New York were worth a thousand manifestos.

POUGNY, Suite de la page 50

La Russie, l'Allemagne, puis la France. Voici Pougny revenu à Paris qu'il ne quittera plus guère. Il se tourne un instant vers une figuration farouchement fidèle à l'objet, voulant réagir contre les recherches qui l'entourent et qu'il juge passées de mode; mais là aussi la convention le guette et s'il est quelque chose que Pougny déteste, c'est bien elle, quelle que soit sa forme.

Alors, le peintre découvre avec sa maturité un art plus profond et plus silencieux, un art moins spectaculaire, à la fois plus intime et plus intérieur. Il continue de composer abstraitement ses grandes natures mortes de 1934 dans des gris subtils, comme il composera abstraitement également ces surfaces souvent minuscules où il concentrera l'essentiel de sa vision et de son émotion. Mais cette abstraction est désormais unie à un spectacle vu et ressenti par le peintre. Pougny détestait l'anecdote et c'est ce qui lui permet de franchir ces étapes sans jamais cesser d'être peintre. Il découvre peu à peu cette matière picturale si particulière qui joue des craquelures aussi bien que du blanc de la toile et qui aura une influence prépondérante sur toute la peinture contemporaine.

Désormais ses thèmes seront ceux des foules, des plages, dont il excelle à rendre le grouillement bigarré, ou bien ces chaises qui, sous son pinceau magique, ont toutes une expression particulière, une personnalité. Arlequin est un personnage qui lui tient également à cœur. Ne retrouve-t-il pas en lui cette désinvolture, cet esprit changeant, narquois et facétieux qui est le sien et aussi un peu de sa nostalgie et de sa solitude? Pougny a le sens de l'humour; les ridicules de la vie n'échappent pas à son œil incisif et nous ne sommes pas étonnés d'apprendre qu'il aimait Lautrec. L'habit chamarré d'Arlequin sied parfaitement au pinceau vagabond du peintre et tous deux s'embarquent pour un long voyage qui ne finira jamais.

Pougny aime aussi les pianos. Peut-être le musicien qu'il fut dans sa jeunesse, ou l'hérité de son grand-père, chef d'orchestre et auteur de nombreux ballets, ressurgit-elle en lui, l'amenant à une autre musique, celle des tons et de leurs harmonies tour à tour chatoyantes ou en demi-teintes. De toute façon, l'art de Pougny est murmuré sur le mode de la confidence, celui d'une musique de chambre nuancée, à la manière des maîtres italiens du XVII^e.

Ainsi s'achève la vie et l'œuvre d'un des maîtres de l'art contemporain les plus attachants, qui ne cessa d'innover, sans jamais s'enfermer dans une formule, si séduisante soit-elle.

En 1921, l'écrivain Victor Chklovsky disait de Pougny: «Il porte scus sa veste grise un renard rouge et furieux qui le mord doucement...» Ce renard n'a cessé de mordre Pougny, afin que jamais il ne reste en place, afin que son œuvre demeure pour nous à la fois en dehors du temps et profondément vivante.



FERBER: Model for environmental sculpture, 1960. Interior dimensions 4' x 4' x 6'. (Wide-angle photographs by Rollie McKenna, New York.)

Environmental Sculpture

—a note by E. C. G.

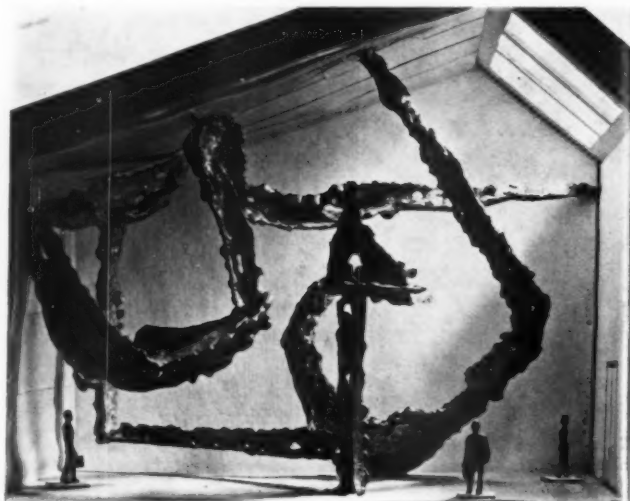
In many ways sculpture seems to have reached an impasse. For years everyone has been calling for more use of it in connection with architecture, for more association between sculptors and architects, and, recently, for an entirely new conception of its possibilities in respect to scale and experience.

For several months the American sculptor, Herbert Ferber, has been laboring on an idea and a passion he calls "environmental sculpture". In his studio in New York he built a huge, oblong box on stilts, scaled to the proportions of a large room and, working from the inside where his viewpoint would be essentially the same as that of the ultimate spectator, he constructed his ensemble in heavy papier maché. Photographs of this work were taken with a wide-angle lens in order to convey the experience a visitor to the finished room would undergo. The mock-up of the "environmental sculpture" and the related earlier "roofed" sculptures will be exhibited sometime in the next few months at André Emmerich's Gallery and the full-scale project may be realized shortly thereafter.

Ferber's pictured solution may not be to everyone's taste and may even suggest that "environmental sculpture" would lead to excessive emphasis on theatrical rather than esthetic values. Nevertheless his project would push certain questions squarely in the path of the spectator, guaranteeing a reaction of one kind or another. Such sculpture could neither be ignored nor dismissed as decorative, or hidden in a stairwell, or floated atop a building out of sight.

There is a challenge here... do we want a modern heroic sculpture, as affective in our non-sectarian terms as monumental religious sculpture was in past cultures? Or, is it that it would put pressure on architecture to create more magnanimously through the riches of a less rational but more sculptural sense of form and space? (Why, for example, has the Wright-designed Guggenheim Museum attracted turn-away crowds for over five months in a city of presumably amazing buildings, albeit they are all clean and well-lighted places?) Or, if "environmental sculpture" as an idea is rejected, would it mean that we are still content with the unrelieved geometry of the box with its sculptural knick-knack in the corner?

Sculpture with Sloping Roof and One Wall, 1957. Enclosed in 1960, as model for environmental sculpture.



Sculpture as Environment

Herbert Ferber

It is traditional to think of sculpture as placed in a given environment: in a public square, on a building, in a room. The sculpture enriches, decorates, animates the space, but, however meaningful, it remains something applied or added. The space has a character and an existence apart from the existence of the sculpture.

I am thinking of a sculpture and a space each of which would be meaningless if one were to be removed. This is a further development of the break with tradition which contemporary sculpture achieved when it left the monolith and displayed its content in "lines of force", "open, airy, suspended in space", and when it exploited the possibility of "piercing space and holding it in tension".

When I made my first roofed sculptures in 1954, my aim was to develop this concept further by defining the space in which the sculpture functions (between a roof and a floor) and to free it from the ground. If the roof, and even walls, are utilized to suspend and support the sculpture, the importance of the base, the traditional anchor of sculpture, is minimized, and the forms can move freely in space. The space itself becomes more integral, more a part of the whole, if all the forms do not have to spring from below. Furthermore, the sculpture need no longer be an object in an environment since it is possible to create an environment defined by both forms and space. "The kinetic compulsion" to move in and about the forms which is engendered by open sculpture and which ordinarily is merely a mental exercise can now be realized in fact.

I very soon began to people these roofed sculptures with figures as if they were in a cave among stalactites and stalagmites. They moved about among the forms to which the play of light imparted movement. These figures were no longer dealing with an object but with an ambience. An impelling experience of this kind had actually happened to me when I had finished a large sculpture for a wall in 1951 and found that while it still stood on the ground I could actually walk into it. This was entirely different from seeing the sculpture out of reach, as it were, high on the wall; up there it seemed to have irrevocably lost its real presence. It had become an object in an environment. I had noticed something similar when looking at over-life-size statues which had been brought down from the Campanile in Florence during the war. Seeing them face to face was to feel presences; seeing them in their niches, high above, was to see images.

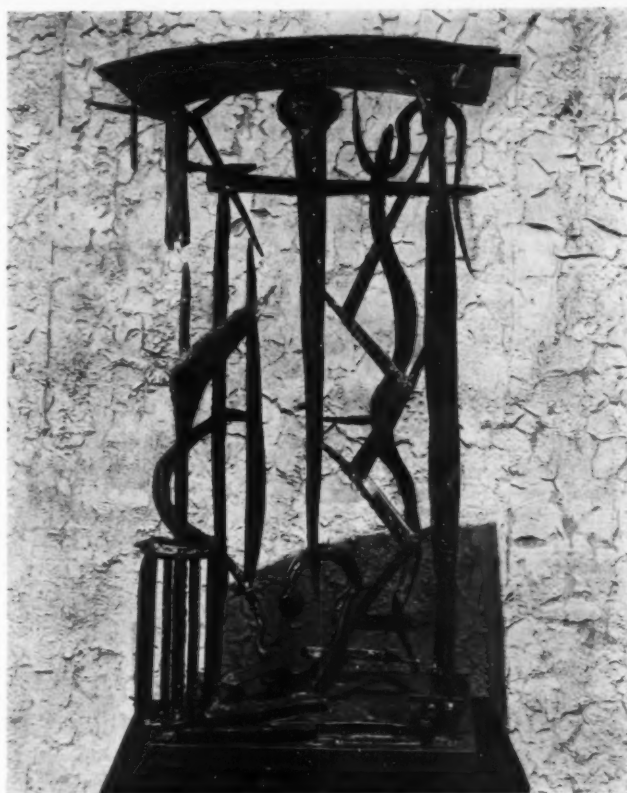
Contemporary painters have achieved this sense of presence with their large canvases. They have been challenged as to the necessity for the size of their work, but in the revolt against easel painting they have produced a new esthetic experience. Standing before one of these large paintings, one is drawn into the substance of the environment which it emanates. If one steps back fifty feet the largest painting is reduced to a familiar size and one deals with it as a picture, just as had happened when my sculpture was hoisted to its place on the wall.

The environment of which I speak is defined by the forms and the space in which the spectator finds himself, and it becomes the measure of his experience. Once in the environment, he must deal with it as he does when he passes through the door of a chapel. He cannot change the perspective of this experience except by leaving.

A curious phenomenon of our time is that the spectator stands in exhibition halls as the paintings and sculptures come and go, leaving the rooms in which they have been shown without an identity, to be replaced by more paintings and sculptures, until a vast moving picture is created. The individual work of art is hardly encountered, as change is keyed to flagging interest and the constant variety leads to restless wandering, a situation inimical to the pleasure of finding the work of one artist or one work of art at a time, which alone enables us to be immersed in a unique vision.



Roofed sculpture with S curve, 1954. Enclosed in 1960, as model for environmental sculpture.



The House. 1956. Copper and brass. H. 32", W. 19", D. 12". (Collection Roy Neuberger, New York.)

This kind of immersion can also be realized if the artist imposes on a neutral space the function of a specific one, loaded with meaning, which permeates the senses of the man who enters it. In a revolutionary and ultimate way the painter can do this when he stops painting pictures in order to create walls. The sculptor can do it when he weaves the space and the forms into an inseparable whole. The wedding of architecture and art which has been an unconsumed and much discussed ideal in recent years, can become reality.

The artist always imposes his vision on the material of his craft. Now he has added a new means by which he can make an ENVIRONMENT his creation. I had dealt with the problems of open sculpture in an article in "Art in America" in 1954 from which the above quotations are taken. I am aware that similar ideas have been offered by others, among whom I would like to mention Mark Rothko, in his "paintings" (not "pictures") for a Room, Friedrich Kiesler, in his "Galaxy" of 1947, Mathias Goeritz, in his "Echo" of 1953, and E.C. Goossen, in his recent article, "The End of the Object" in "Art International".

AUCTIONS

SOTHEBY'S, London

February 10th. Eighteenth Century and Modern Drawings and Paintings.

Italian School, circa 1820: Decorative motifs depicting mythological figures and animals, gouaches with etched outlines. A set of eighteen. Each 16 x 12 inches. £320

SIR WILLIAM RUSSELL FLINT, R. A.: Love Stood on a Pedestal of Stone. 8 3/4 x 11 3/4 inches. Signed and dated MCMXIII. £400
G. STUBBS: Two Hunters. 27 1/2 x 23 1/2 in. £190

February 11th. Modern Etchings, Engravings and Lithographs by British and Foreign Artists.

TOULOUSE-LAUTREC: Mlle Marcelle Lender, en Buste. Second state lithograph printed in colours, stamped with Lautrec atelier stamp and numbered 83/100. 350 x 247 mm. £320

PAUL GAUGUIN: Idole Tahitienne. Woodcut printed in black, yellow ochre and red brown, signed in the block P.G.O. 147 x 119 mm. £260

JANKEL ADLER: A Suite of Twelve Figure Compositions. 255 x 193 mm. Signed. £200

February 15th and 16th. Printed Books.

THOMAS BEWICK, 1753—1828: The Julia Boyd Collection of 423 engraved woodblocks from Thomas Bewick's workshop, including many engraved by himself. £530

WILLIAM CURTIS: The Botanical Magazine, Vol. 1—108, 147—159, 165—172 and index, coloured botanical plates. 8vo. 1787—Oct. 1959. £460

LORD BYRON: Waltz: An Apostrophic Hymn. By Horace Hornem. First edition. 4to. S. Gosnell for Sherwood, Neely and Jones, 1813. £420

The Historie of the Damnable Life and Deserved Death of Doctor John Faustus... according to the true Copie printed at Frankfort, and translated into English by P. P. Gent. Black letter. 4to. Printed by William Iones for T(homas) P(avier) and J(ohn) W(right), 1622. £420

February 16th. English and Continental Pottery and Porcelain.

Spode pottery tulip set. Six cups and a stand, each cup formed of six overlapping petals. Impressed marks Spode and numeral 20. £360

Saltglaze bowl. Painted on either side with a Chinese woman playing the flute, the remainder of the exterior with flowers in 'famille-rose' style. 9 3/4 inches. £280

Pair of Berlin painted porcelain plaques, one decorated with the trial scene of John Huss, and signed CFL 1842, the other in a similar style with the martyrdom of Huss. 19 1/2 x 16 inches. £200

February 17th. Old Master Drawings and Paintings.

GASPAR POUSSIN: A Classical Landscape, with Christ preaching from a boat on the Sea of Galilee. 52 x 77 inches. £1200

Chinese School, 18th Century. River landscapes with scenes illustrating the tea and ceramics industries in their various stages. A set of six. 31 x 43 3/4 inches. £900

WILLEM VAN DIEST: An Estuary. 18 1/2 x 24 inches. On panel. £900

February 19th. Works of art, oriental and European rugs and carpets, tapestries, English and continental furniture.

Early 18th century Brussels tapestry, from the "Triumphs of the Gods" series. A triumphal procession in honor of Mars dressed as a Roman emperor. 10 feet 7 inches high x 18 feet 11 inches wide. £1250

French medieval ivory diptych. Virgin with Child, Christ on the cross. Each leaf 3 5/8 x 2 1/4 inches. Traces of colour. 14th century. £320

Set of ten George III mahogany dining chairs, including a pair of armchairs. £460

February 22nd and 23rd. Egyptian, Greek, Roman and South Arabian Antiquities, African Sculpture, Oceanic and Indian Art.

South Indian seated bronze figure of Aiyamar, the son of Shiva and Vishnu. 16 1/2 in. high. 15th century. £450

Hindu stone head. 7 1/4 inches. Rajputana, 11th/12th century. £200

South Arabian funerary head. 8 1/2 inches. £220

February 24th. 18th and 19th century drawings and paintings.

JOHN ZOFFANY, R. A.: A Family Portrait Group, with a young girl dressed in pink satin and playing a mandolin, seated between her parents. 35 3/4 x 27 1/4 inches. £5000

RICHARD WILSON, R. A.: A Ruined Castle by the Sea. 25 x 26 1/4 inches. £2700

JOHN CONSTABLE: The Lock. 50 1/2 x 36 1/4 inches. £2400

March 8th. Islamic pottery.

Samarkand deep bowl. 10 1/4 inches. 9th/10th century. £420

Inscribed Samarkand bowl. 11 1/4 inches. 9th century. £420

Rayy blue glazed bottle or ewer. 10 inches high. 12th/13th century. £330

March 9th. 18th century and modern drawings and paintings.

SAWREY GILPIN and GEORGE BARRET, Senior: Stag hunting, the kill in a forest clearing. 43 x 63 inches. Painted ca. 1770. £860

SAWREY GILPIN and GEORGE BARRET, Senior: Shooting. 43 x 63 inches. Painted ca. 1770. £620

JOHN HOPPNER: Portrait of a Lady, said to be Mrs. Wellesley, three-quarter length. 49 x 39 inches. £500

March 10th. English and foreign silver and plate.

George II two-handled cup and cover, by Paul de Lamerie. 13 1/2 inches high. Marked on base and lid, 1744, 97 ozs. £2500

Pair of George I salvers on feet, engraved in the centers with the contemporary Prince of Wales' plumes encircled by a Royal crown. 11 inches diam. Marked on salvers and feet, by Pierre Platel, 1717, 64 ozs. 4 dwts. £2200

Commonwealth silver-gilt caudle cup and cover and a salver on foot. The cup 5 1/2 in. high, marked on base and lid, maker's mark I. H., 1657. The salver, 12 in. diam., marked on salver and foot, by the same, 1657, 48 ozs. 15 dwts, re-gilt somewhat later. £2000

Small George II dish, by Paul de Lamerie. 10 inches wide, 1732, 15 ozs. 4 dwts. £1750

George II silver-gilt cup and cover, by Paul de Lamerie. 14 inches high, marked on base and lid, 1745, gilding somewhat later, 125 ozs. 6 dwts (wood plinth). £1550

March 11th. Musical instruments, works of art, oriental and western rugs and carpets, tapestries, English and continental furniture.

Two-manual English harpsichord, Jacobus Kirckman Londini fecit 1754. 8 feet x 3 feet 1 inch. £950

Adam mahogany bookcase, the upper part with thirteen panel doors glazed with crown glass, the lower part enclosed by a pair of oval-panelled doors. 4 feet 5 inches wide by 6 feet 3 inches high. £300

George I pier glass. 6 feet 4 inches high by 3 feet 1 inch wide. £225

March 14th and 15th. A selection from the Library of the Society of Writers to her Majesty's Signet.

HYLTON (Walter): Scala Perfectionis (in English), second edition, black letter. Full-page woodcut on first page, the Virgin and Child, with printer's initials I. N., and the mark of Julian Notary on a shield. 4to. 190 x 130 mm. Printed in London by Julian Notary, 1507. £1300

PARKE-BERNET, New York

March 16th. Collection of Baroness Gourgand and other owners.

HENRY MOORE: Bronze reclining nude. (Purchaser: World House Gallery, New York.) \$9500

BRANCUSI: Blonde Negress. Bronze. (Purchaser: Staempfli Gallery.) \$40,000

FRANZ MARC: Spherical Forms. (Purchaser: New York private collector.) \$10,000

MATISSE: Femme au Chapeaux Bleu. (Purchaser: David Adler, Chicago private collector.) \$38,000

RENOIR: Andrée, de Face. (Purchaser: Hammer Galleries, Inc.) \$20,000

GAUGUIN: Une Jeune Bretonne. (Purchaser: Ludwig Neugass, New York private collector.) \$22,000

CLAUDE MONET: Houses of Parliament, London. (Purchaser: New York private collector.) \$42,000

EDOUARD MANET: Jeune Fille Appuyée sur une Vase de Jardin. (Purchaser: New York private collector.) \$29,000

LÉGER: Landscape. (Purchaser: Contemporary Art Establishment, Zürich.) \$25,000

ART BOOKS

Catalogues, Periodicals, Miscellaneous Publications

Berliner Panorama: Ausstellung von Gemälden aus dem 19. und 20. Jahrhundert, veranstaltet vom Senat Berlin. April 1959, Zürich, Kunsthaus. 8vo. 33 pages, illustrated. Zürich 1959.

Bildhauergraphik: Cavalier et cheval sur fond gris, Farblithographie von Marino Marini; Atelier, Lithographie von Alberto Giacometti; Composition, Farblithographie von Hans Arp; Reiter und Pferd, Radierung von Arnold d'Altri; Femme debout, Radierung von Germaine Richier; Les trois pendules, Radierung von Walter Linck. Folio. Two leaves, six plates. Bern 1956, 1958: Schweiz. Graphische Gesellschaft.

La Biennale di Venezia: Arte, cinema, musica, teatro. Vol. 9, No. 35, April—June 1959. Includes articles on Yugoslavian painting, electronic music, archeology in the modern theater, films.

Binyon, Laurence, and Sexton, J. J. O'Brien: Japanese Colour Prints. Basil Gray, editor. Originally published in 1923. Crown 4to. New and revised edition. 48 plates, of which 16 are in colour, and diagrams. London 1960: Faber & Faber Ltd. 84s.

Birchler, Linus: Die Kunstdenkmäler des Kantons Zug. 4to. Basel 1958: Birkhäuser. sFr. 3.—

Bordier, Roger: Lacasse. 12 pages, eight illustrations and a photograph of the artist. Paris 1959: Galerie Jacques Massol.

Museum Boymans-van Beuningen. Bulletin. Includes a discussion and reproduction of a new Van Dyck drawing for Rotterdam. 8vo. 44 pages, 28 monochrome illustrations. (Dutch text, summary in English.) Rotterdam 1959.

Boymans-van Beuningen, Museum. Catalogue, Vol. 9, No. 3. Text in Dutch, summaries in English. 120 pages, 23 illustrations. Rotterdam 1958.

John Bratby. Exhibition, French and Company, New York. Introduction by Sir John Rothenstein. Six pages of text, 28 pages of illustrations, five of them in colour.

Bremen, Kunsthalle: Um 1800, Deutsche Kunst von Schadow bis Schwind. Exhibition, 24 May—2 August 1959. Foreword by Günter Busch. 76 pages, 49 illustrations, including four in colour.

Bremen, Kunsthalle: Von Dürer bis Picasso, Meistergraphik. Exhibition, 8 June—3 Aug. 1958. Foreword by Günter Busch. 60 pages, 52 illustrations, including four in colour.

Bremen, Kunsthalle: Zwölf Jahre Wiederaufbau. Exhibition, 13 June—28 July 1957. Foreword by Günter Busch. 48 pages, 55 illustrations, including three in colour.

Brera. Catalogue de la Pinacothèque de Brera a Milan. 8vo. 159 pages, 42 illustrations. Milan 1950: Pinacothèque de Brera.

Buchheim, Lothar Günther: Graphik des deutschen Expressionismus. 4to. 296 pages, 50 plates in colour, 242 in monochrome. Feldafing 1959: Buchheim.

Buchheim, Lothar Günther: Max Beckman. 4to. 216 pages, 35 colour plates, 104 monochrome. Feldafing 1959: Buchheim.

Buscaroli, Resio: Michelangelo: La vita; La teoretica sull'arte; Le opere. 8vo. 320 pp., 101 plates. Bologna 1959: Tamara. L. 4000

The Paintings of Yosa Buson, with an introduction and a note on each plate by William Watson. Royal 4to. 10 colour reproductions. Stiff paper covers. The Faber Gallery of Oriental Art (General Editor: Basil Gray, Keeper of Oriental Antiquities in the British Museum). London 1960: Faber and Faber Ltd. 15s

Canogar, Rafael. Catalogue, Coleccion del Arte de Hoy, Madrid, 1959. Text by Enrico Crispolti (in Spanish). 12 pages of text, 26 pages of illustrations and a photograph of the artist.

Carducci, Carlo: Il Museo di antichità di Torino. Collezioni preistoriche e greco-romane. Demy 8vo. 74 pages, illustrated. Rome 1959: Istituto poligrafico dello Stato. L. 650

Carli, Enzo: Simeone Martini. 4to. 36 pages, 26 colour plates, illustrated. Milan 1959: Pizzi. L. 6000

Cecchelli, Carlo: Vita di Roma nel Medioevo. Arti minori e costume. 8vo. Pages 1213 to 1308, one colour plate, illustrated. Rome 1960: Palombi. L. 1000

Conobio: Rivista Mensile di Cultura. Anno VIII (Nuova Serie), N. 7—8, Luglio—Agosto 1959. 8vo. 446 pages, illustrated. Lugano. L. 500

Ceramics: Céramics suisse contemporaine et Exposition de l'Académie internationale de la céramique. Genève, Musée d'art et d'histoire. 8vo. 15 pages, illustrated. Genève 1959.

Ceramics: Keramische Fachschule Bern, 1941—1951. (Von Benno Geiger.) 8vo. 20 pages, illustrated. Bern 1952.

Cézanne. Text von Meyer-Schapiro. (Uebersetzung aus dem Englischen: Karl Gutbrod.) 4vo. 127 pages, illustrated. Zürich 1958: Buchclub Ex Libris. (Only for members.)

Ciriót, Juan-Eduardo: La Escultura de Pablo Serrano. Nine pages of text, 27 pages of photographs, plus a biography and a photograph of the artist. Madrid 1959: SILO.

Coletti, Luigi: Cima da Conegliano. 4to. 116 pages, illustrated, 14 in colour. Venice 1959: Pozza. L. 8000

College Art Journal, Vol. 9, No. 1, Fall 1959. Includes articles on contemporary art in Japan and Communist China, on Orozco, sculpture, and poets on art, also college art news, special exhibition at Smith College, and book reviews. 119 pages, 43 illustrations. New York 1959: College Art Association of America. \$0.50

College Art Journal, Vol. 9, No. 2, Winter 1959-60. Includes articles on esthetics, Latin American painting, and art and education; also college museum notes, college art news, and book reviews. 205 pages, 30 illustrations. New York 1959-60: College Art Association of America. \$0.50

Le Corbusier: Architecture, painting, sculpture, tapestries. Exhibition. Walker Art Gallery, Liverpool, 10 Dec. 1958 to 17 Jan. 1959; Building Center, London, 3 February to 6 March 1959. 8vo. 120 pages, illustrated. Edited and designed by Theo Crosby, London, Tonbridge, Whitefriars press, 1958.

Correa d'Oliveira, Emanuele: Il senso magico dell'arte. Seguito da: Eroi dell'arte (Michelangelo—Wagner). Demy 8vo. 63 pp. Siena 1960: Maia. L. 400

The Courtauld Collection, Catalogue, Courtauld Institute of Art, University of London, 1958. 11 pages.

Crafts: Neues deutsches Kunsthandwerk. Ausstellung in Schweizer Städten, Herbst 1956 bis Frühjahr 1957. 8vo. 14 pages of text, 18 pages of illustrations. Hamburg 1956: Museum für Kunst und Gewerbe.

Cramer, The Hague, Catalogue No. 4, 1960. 35 pages of illustrations with commentary, including two in colour.

Jean Crotti et la primauté du spirituel. Text par Waldemar George. 8vo. Text: 60 pages, 6 plates; illustrations: 123 pages, 15 plates. Genève 1959: Cailler. sFr. 15.—

Delevey R. L.: Bruegel. Obtainable in English, French, German editions. 16 × 18 cm. 54 reproductions in colour. Genève 1959: Skira. sFr. 26.—

Derrière le Miroir. Foreword by Aimé Maeght. Commentaries by P. Volboudt, Y. Bonnefoy, E. de Wilde, M. Leiris. Artists included: Georges Braque, Pierre Reverdy du Boucher, P. Tal-Coat, F. Elgar, Bazaine, and Giacometti. 18 pages, nine illustrations, including six in colour. Paris 1959: Maeght. NF 12.—

Dessauer Kunstschatze, von der Sowjetunion gerettet. Catalogue, Rat der Stadt Dessau, 1959. 56 pages, 38 illustrations.

Dingelstedt, Kurt: Le Modern Style dans les art appliqués. Demy 8vo. 20 pages of plates in addition to the text. Paris 1960: Presses Universitaires de France. NF 6,80

Il Disegno francese da Fouquet a Toulouse-Lautrec. 8vo. xxiv, 156 pages, 108 monochrome plates. Rome: De Luca. L. 1000

John Donne: Songs and Sonnets, with lithographs by June Wayne. Illustrations consist of 15 signed original lithographs, of which three are in colour, 11 × 15 in. In addition, two Planches refusées accompany each copy. The text is hand set. Edition limited to 110 copies on Rives paper. (Three additional copies printed on Japanese paper, lettered A, B, C. \$750.) Distributors: Zeitlin & Ver Brugge, Los Angeles, California. \$225

Dryander, Elisabeth: Auf Cypern und Rhodos — eine Inselreise. About 132 pages of text and 40 pages of photographs. Munich 1960: Prestel Verlag. DM 12.80

Dufour, Bernard. Albert Loeb Gallery, New York City. 22 pages, 13 reproductions, includes comments by the artist. Paris 1958: Imprimerie Union.

Erhaltenswerte Basler Bauten. Exhibition, 18 April to 24 May 1959, Basel, Gewerbemuseum. Catalogue. 8vo. 14 pp., 12 plates. Basel 1959.

Escholi, Raymond: Matisse, from the Life. Translated by Geraldine and H. M. Colville, notes on the illustrations by R. H. Wilenski. Crown 4to. About 30 line drawings, 48 pp. of monochrome illustrations, and eight colour plates. London 1960: Faber and Faber Ltd. 63s



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INTERNATIONAL EXHIBITION CALENDAR

AUSTRIA

LINZ, Neue Galerie Wolfgang-Guritt-Museum: Ravenna mosaics, till 15/5. **SALZBURG**, Galerie Wels: International exhibition of sculptors' drawings, till 24/4. **VIENNA**, Albertina: Georges Rouault, memorial exhibit, spring. Galerie Wirths: Forerunners and founders of Abstract Painting. Galerie St. Stephan: Maria Lassnig, till 5/4; Arnulf Rainer, April. Akademie der Bildenden Künste: Italian painting of the 14th to 16th centuries, June–September. Willy Verkau: Picasso, prints, till 15/4.

BELGIUM

BRUSSELS, Palais des Beaux-Arts: 5000 Years of Egyptian Art, major works of the Egyptian Museum, till 22/5; Santomaso, till 7/4; Calder, till 1/5. Galerie Aulard: Scanavino, till 2/4. Albert 1er: Eugène Peeters, till 15/4. Apollon: Louis-Marc Abelons, till 16/4. Ateliers: Tibor Danyel, till 13/4. Beralier: Corlette Beleys, till 23/4. Brouha: Lucien-Léandre Seron, till 8/4; Charles-Albert de Vinck, till 22/4. Cheval de Yerre: Monique Martin, drawings, till 8/4. Contemporains: Théodor Werner, till 14/4. Egmont: Vanderhoef, till 14/4; Thierry, till 16/4. Espace: G. Jouve, ceramics, till 28/4. Europe: Philip Weichberger, till 12/4. Galerie Giroux: Henri Lenaerts, till 2/4. Hélios-Art: Degottex, till 14/4. Hôtel Communal de Forest: Gustave Fischweiler, sculpture, till 7/4. Latine-america: Krasno, Strocen, till 14/4. Librairie d'Art Isy Brachet fils: Albert Decaris, till 7/4. Librairie de l'Édition Universelle: Gilbert de Keyser, photography, from 2/4. Madeleine: Le groupe "Vision", till 21/4. Mont-des-Arts: Josy-Anne Pirson, till 21/4. Portenart: C. Sielens, till 10/4. La Proue: Max Bucaille, wood sculpture, till 14/4. Régout: G. Biélikoff, till 14/4. Smith: Richard Lucas, till 10/4; room and garden sculpture, May. Saint-Laurent: Hans Meyer Peterson, till 7/4; Brun L'Arménien, till 28/4. Van Lee: Dely De Vinck, till 7/4; "Salon du Printemps", till 28/4. Zedique: Luc Meersman, till 7/4.

FRANCE

ALBI, Musée Toulouse-Lautrec: Van Dongen, till 30/4; Vuillard, summer exhibition. **AIX**, Galerie Pierre Corra: Buffet, Georg, Carzou, Alcardi, a.o. Lucien Blanc: Modern and primitive works. **AVIGNON**, La Calade: René Rauby; Pierre Pruvost. **BESANCON**, Musée Lapidaire: Opening of the Abbey Church of Saint Paul, March 1. Palais Granville: Medieval and renaissance sculpture, June–October. **BORDEAUX**, Musée des Beaux-Arts: "Europe and the Discovery of the World", 20/5–31/7. Formes et Styles: Maurice Bouteil, till 16/4. **CANNES**, Galerie 45: Kischka, till 4/5. **DIJON**, Musée: The Carthusian Foundation of Champol in the times of the Valois, June 25 through August; Work from the Dijon école des Beaux-Arts, 28/5–19/6. **LE HAYRE**, Hamon: Lucien Reinard, recent works. **LYON**, Galerie Orange: Janoir; Dumond; Benrath. De Bellecour: Puy, Thevenin, Chabaud, Malinssieux, Evaristo, Ravier, till 22/4. Marcel Mardieu: Bryen, watercolours, drawings, till 10/4. **MARSEILLE**, Galerie Jourdan: J.C. Imbert, watercolours, paintings, till 27/4. Musée Cantini: Contemporary Sculpture, till 25/4. **MORCENSIEN**: Marguerite Allar. Gaston Neumann: Pierre Klemczynski, till 16/4. **MONTPELLIER**, Galerie Mirage: Simone Delaunay, paintings; R. Francolin, tempera. **MULHOUSE**, Musée Municipal: Swedish exhibition, till 4/5; Picasso, graphic work, 25/6–31/8. **NICE**, Musée des Ponchettes: Second Empire exhibition, April–June. Galerie Hervieu: Allan, Baboulene, Clavé, Colgnard, Duncan, Goetz, Molné, Papert, Venard. Boutique d'Art: Colombi, Spiro, Verdier, Weisbuch, a.o.

PARIS, Bibliothèque Nationale: New acquisitions, till 15/6. Musée du Louvre: Poussin, May–July. Maison de la Pensée Française: Marquet in Bordeaux. Musée d'Art Moderne de la Ville de Paris: Réalités Nouvelles, till 1/5; Salon de Mai, 8–29/5. Musée d'Art Moderne: Contemporary Israeli art, till 8/5; Russian and Soviet art, April; "Figari", 15/5 to 15/6. Musée Galliera: Salon Peintres témoins de leur temps, till 15/5. Musée des Arts et Traditions Populaires: "Mireille et la Provence", through May. Musée Guimet: The Mask, till 1/5. Musée Jacquemart-André: Van Gogh, retrospective, through May. Petit Palais: Indian art, till 12/6. Galerie A.G.: Pierrakos, till 12/4; Breuil and Roger Pitar, 28/4–14/5; Andel, 17/5–8/6. Allendy: Gert Marcus, till 16/4. De l'Antienne Comédie: S. Vicente, paintings, till 15/4. Ariel: Pouget, 10–31/5. Arnaud: Downing, April; Gullett, May. Art-Vivant: Halpern, Asse, Fusaro, a.o. Badiner: Painting and sculpture of contemporary artists. Balcon: Friesz, Laprade, Valtat, a.o. Bellechasse: Licata, Mandino, Tancredi, a.o. Berggruen: Dubuffet, Tápies, de Staël, Poliakoff,

a.o. Claude Bernard: Lansky, paper collages, April; Penalba, sculpture, May. Bernheim-Jeune Duberville: Portrait salon, till 27/4. Marcel Bernheim: Dufy, Friesz, Van Dongen, Vlamincx, a.o.; Jeannin, till 23/4. Berri-Lardy: Vuillard, Jawlensky, Dufy, Gleizes, a.o. Bieg: Modern paintings. Breteau: Benrath, paintings. Bucher: Hommage à Jeanne Bucher, May–June. Carlier: Lelong, Rodd, Zandol, Oudot, a.o. Castel: 10 Years of Expressionism, 1924 to 1934; Ruiz-Pipo, from 26/4. Cazenave: Bryen, 4/5 to 4/6. Chardin: Paul Charlot, June. Claridge Hotel Gallery: D'Anty, Gen Paul, Calvet, a.o. Cleri: Brö, Tinguely, Takis, Soto, Kricka, A. Poncet, Y. Klein, Fontana, Mathias Goeritz, May. Coard: Bolin, till 25/5. Cordier: Dubuffet, paintings. Raymond Cordier: Toyen, retrospective, till 28/4; Fuchs. Cour d'Ingres: Bona, till 28/4. Creuzevaux: Richier, sculpture, April; Rouault, May; Clavé, June. Le Demeure: Paintings, tapestries. Dragons: Cremonini, recent paintings, till 25/4; Waldburg, sculpture, May. Lucien Durand: Louise Bontin, till 9/4. Durand-Ruel: V. Khmeluk, till 14/4. Europe: Picasso, paintings, 1911–1955, till 26/5. Facchetti: Georges Noël; Ger Laotest. Fels: Dubuffet, Tobey, Francis, de Staël, a.o. De France: Prassinis, till 15/5; Souliages, 17/5–16/6. Fricker: Dobashi, May. Fürstenberg: Raoul Michau, till 9/4; Domec, 10–31/4. Jean Girardoux: Les Thibault; Berthold Mahn, illustrations, paintings. Grand-Augustins: Ettore Flachi, till 15/4. Haute-Seuille: Sayag, paintings, Bessoli, sculpture, till 21/5. Herblot: Emil Weddige, till 16/4. Hier et Demain: Mado Hugues-Bonte, paintings, drawings, till 16/4. La Hune: Yoshiko Noma, till 11/4; Prassinis, till 19/5; Adam, 20/5–27/6. Ile de France: Gouaches, watercolours, drawings, lithographs. International: Mathieu, "Pompes et Supplées de l'ancienne France", May. Lactche: Crémolini, till 23/4; Jan Le Witt, 10/5–11/6. Lambert: Quiroga, till 30/4; Vanista, 3–21/5; Olsen, 24/5–11/6. Lara Vincy: Munford, till 27/4. Le Gendreau: Arnel, Bott, Corneille, Revel. Louise Leiria: Gris, Klee, Laurens, Masson, a.o. Edouard Leeb: Ernst, Arp. Maeght: Kandinsky, "Époque du Bauhaus", April; Giacometti, May; Miró, June. Massol: Cortot. Maurice: Dufrenoy, till 30/4. Monumentary: Fougeron, recent works, till 15/5. Motte: Contemporary French painting. Neufville: Joan Mitchell, till 1/5; New Americans, 3–31/5. De Paris: Yankel, "Porta de France", Marko, till 14/5. Perrier: Contemporary paintings; La Fresnaye, Bauchant, Aujame. Peron: Charchoune, April. Philadelphie: Maurice Rey, May; Roger Barr, June. Pierre: Kallos, April. Pont-Royal: Liegme, sculpture, till 23/4. Renault: Serthou, Mouly, Marzelle; Dupin, Veyasset, sculpture. Denise René: Kocice, sculpture, and Frühtrunk, paintings, April; Herbin, May. Riquelme: Rambia, April; Casama, May. Rive Droite: Karel Appel, 3/5 to 2/6. Rive Gauche: Asger Jorn, May. La Rose: Gaston Bertrand, paintings, till 4/4. Jean de Reaz: Rodin. St-Germain: Arman, till 9/4. André Schoeller: Gallery paintings. De Seine: Biala, Dubuffet, Hartung, Lansky, Messagier, de Staël, Ubac, a.o. Galerie 7: Brancusi, Wols, Gleizes, Vlamincx, a.o. Stadler: Saura, till 26/4; Ossorio, from 29/4. Synthèse: Alix, Lombard, Pollack, Ravel, a.o. De Varanne: Adam, Gilloli, Gromaire, a.o. Vleray: André Bauchant, "Fleurs". Villand et Galanis: Dayez, Castel, Giacchia, a.o.; Lobo, sculpture; Estève. Vingtième Siècle: Osborne, till 18/5; Istrail, 19/5–18/6. André Weil: Still life painting, till 15/5. Zak: Chenning Peeke, paintings, 25/5–18/6.

RENNES, Musée des Beaux-Arts: 14 American Artists in France, 1/5–15/6. **ROUEN**, Musée des Beaux-Arts: American Artists in France, till 20/4. Mousisement: Jean Texier, retrospective. **SAINT-STIENNE**, Musée d'Art et d'Industrie: 100 Sculptors from Daumier to Today, till 29/5. **TOULOUSE**, Musée des Augustins: Flemish painting; Maurice Soudan, retrospective. **TOURS**, Musée des Beaux-Arts: Manfredo Borsi, till 6/6.

GERMANY

AACHEN, Suermondt-Museum: Erich Haselhuhn; Hannes Weber, April. **ASCHAFFENBURG**, Galerie 53: Alo Altripp, Helmut Lederer, till 24/4. **BADEN-BADEN**, Kunsthalle: Contemporary sacred French art, till 24/4; Hans Richter, till 1/5. **BERLIN**, Haus am Waldsee: Woly Werner, tapestries. Schloss Charlottenburg: Christian art, April; 140 paintings from the 19th and 20th century. Diogenes: Walther Menne, drawings, Inks, till 15/4. Hilt-Kolonnade: Young Berlin artists. Galerie Gerd Rosen: Heinrich Graf Luckner, paintings, drawings, till 2/5. Schüler: Gerhard Hoehne, new works, from 22/5; Mario Blonda, paintings, till 21/5. Galerie Springer: Berlin artists. Meta Nierendorf: Kurt Nantke, oils and tempera, till 16/4. **BONN**, Haus der Städt. Kunstsammlungen: "Malerei, Graphik, Plastik", till 5/5. **BRAUNSCHWEIG**, Städt. Museum: Contemporary Italian Art, 19/6–14/7;

Johnny Friedlaender, 24/4–22/5; Bruno Eyermann, "Medallien und Plaketten", from 23/5. Museum: (Frenz S. Gebhardt) "Passionszyklus", till 24/4. Haus Salve Heespe: Karl-Heinz Krause, sculpture, till 18/4; Gerhard Wendland, paintings, gouaches; Carry Hauser, prints, 24/4–29/5; "Deutsche Künstler sehen Europa", 8/6–10/7. **BREMEN**, Kunsthalle: Heckel, Kirchner, Müller, Pechstein, Schmidt-Rottluff, till 1/5; Reuschel Collection, Munich, and Jean Lurçat, tapestries, May–June; the late Kokoschka, till 10/4. Paula Becker-Modersohn-Haus: Harald Duwe, paintings, prints, till 1/5. **COLOGNE**, Wallraf-Richartz-Museum: Ossip Zadkine, sculpture, drawings and gouaches. Kunstverein: Balla, Boccioni, Campigil, Carrà, Chirico, Severini, Soldati, a.o., till 22/5; Léopold Survaige, paintings, 4/6–17/7. Galerie Abels: Winfried Gaul, "Paysages imaginaires", till 14/4. Hahnentorburg: Louis Marcoussis, paintings, watercolours, prints of 1910–1940, from 30/4. Bolassard: Erich Spindel, paintings, sculpture, April; Willi Brunkow, oils, May; Clemens Fischer, paintings, June; Christian Kruck, lithographs, till 30/5. Der Spiegel: Lucebert, paintings, drawings; Rodr. Larraín, paintings. DARMSTADT, Kunstverein: Wilhelm Thöny, oils, watercolours, drawings, till 22/5; "Rot im Bild", 28/5–3/7. **DORTMUND**, Museum: James Ensor, etchings, 15/5–15/6. **DUISBURG**, Kunstmuseum: Fathwintler, Wertmann, steel sculpture, 23/4–29/5; Xaver Fuhr, till 18/4; Hermann Tauber, 4/6–10/7. **DÜREN**, Leopold-Hoesch-Museum: Jérôme Bessenich, paintings, watercolours, lithographs, till 24/4. **DÜSSELDORF**, Wollens-Museum: Modern Dutch ceramics, till 1/5. C. G. Boerner: Adriaen van Ostade, etchings. Hella Nebelung: Appel, Bott, Hartung, Lansky, Pollakoff, Rippelle, Schneider, Ubac, till 26/4. Pfaffrath: 19th century paintings, sale exhibition. Schmelz: Luigi Boille, from 4/3. Trojanaki: Hector Trotin, May. Galerie 22: Breuil, Borgrave, Caniaris, Guth, Hanich, Miotte, from 11/3. Alex Vömel: Emy Roeder, till 15/5; Hans Purmann, paintings, till 15/5. **ESSEN**, Galerie Schumann: Josef van Heekeren, paintings, watercolours, till 30/4. Van de Lee: Hans Hartung, 21 pastels, till 25/4. **FRANKFURT**, Museum für Kunsthandwerk: 18th century porcelain. Galerie Daniel Cordier: Manolo Millares, till 24/5. Galerie Engfort: European masters through 5 centuries. Olaf Hützel: Picasso, from the "Suite Vollard", till 7/5. Karl Vonderbank: Picasso, till 30/4. Kunstakademie: Willi Baumeister, paintings, till 15/5. **GEISENKIRCHEN**, Kunstsammlung: Ernst Mollenhauer, paintings, watercolours, drawings, till 18/4; International Exhibition of Woodcuts, till 29/5; Otto Eglau, Rudolf Weinbauer, paintings, prints, 12/6–17/7. **HAGEN**, Karl-Ernst-Osthaus-Museum: Alexander Archipenko, till 1/5. **HAMBURG**, Kunsthalle: Baroque art, till 18/4; Rolf Goerler, sculpture, prints, till 18/4; Hans Arp, till 18/4; Reinhard Drenkhahn, Emy Roeder, paintings, 22/4–22/5. Museum für Kunst und Gewerbe: Woly Werner, tapestries, till 29/5. Galerie Brockstedt: 15th–18th Century Ikonas. Galerie Commeter: Fr. v. Graevenitz, bronzes, watercolours, till 10/5. Helmut von der Hüh: Hermann Junker, watercolours, April. **HAMELN**, Kunsthalle: The later Kokoschka, till 15/5. **HANNOVER**, Keitner-Gesellschaft: Oskar Schlemmer. Galerie Drusberg: Egon Neubauer, till 22/4. Seide: "The Simplicity Hard to Achieve", till 30/4. **HEIDELBERG**, Kurpfälzisches Museum: 16th to 18th century wall-hangings, from 22/5. **HILDESHEIM**, Roemer-Palais-Museum: Fritz Röhrs, paintings, prints, April–May. **KARL-MARX-STADT**, Kunstsammlungen: Herbert Sandberg, prints; Elizabeth Ahnert, watercolours, till 15/5. **KARLSRUHE**, Kunstverein: Contemporary Italian art, April. **KREFELD**, Kaiser-Wilhelm-Museum: Adolf Luther, paintings, till 24/4. Gewerbeausstellungen: Textiles from Peru, silks from all over the world. Museum Haus Lange: Otto Herbert Hajek, sculpture, till 24/4. **LEIPZIG**, Museum: Gerhard Marcks, till 30/5; "Leipziger Jugend stellt aus", June–July. **LEVERKUSEN**, Städtisches Museum: Monochrome painters, till 8/5. **MANNHEIM**, Kunsthalle: Oskar Schlemmer, drawings, till 8/5; Jean Plaubert, paintings, 21/5–19/6; Otto Herbert Hajek, sculpture, 2/7–31/7. **MÜNCHEN-GLADBACH**, Städt. Museum: Ernst Schumacher, paintings, April. **MÜNICH**, Haus der Kunst: Paul Gauguin, till 26/5; Utrillo, Valadon, 14/6–2/10; Munich Art Exhibition 1960, 24/6–9/10. Kunstakademie Kilm: Sergio Dangel, Gaetano Pompa, Carlo Ramous, till 15/4. Städt. Galerie: Hans Richter, from 10/5. Staatliche Graphische Sammlung: Contemporary Italian watercolours and drawings, till 30/4. Galerie Günther Franke: Gustav K. Beck and Marion Bambä, paintings, till May. Wolfgang Guritt: Lionel Feininger, watercolours, till 30/4. **Schönlager**: German master paintings of the 19th century; modern French and German prints, April; Chagall, original prints, till 14/5. Van de Lee: Heinz Reinhold Köhler, oils, till 30/4; Adam Sjöholm, sculpture, till 30/4. **MÜNSTER**, Landesmuseum: Emanuel Föhn, paintings, till 29/5. Galerie Cising: Otto

Andreas Schreiber, paintings, till 17/4. "Schanze": El Punto, Ibiza, till 30/4. **MÜNCHEN, Germanisches National-Museum:** "Handel und Wandel mit aller Welt", till 31/5. **OFFENBACH, Kunstakademie Beir und Treitz:** Georg A. Mathéy, watercolours, drawings, till 24/4. **OLDENBURG, Kunstverein:** Group show, till 18/4. **RECKLINGHAUSEN, Kunsthaus:** "Vestischer Künstlerbund", till 15/5. **REUTLINGEN, Spandhaus:** Alfred Kubin, 1/5—29/5; East-German artists, 12/6—3/7. **SCHLESWIG, Landesmuseum:** Wenzel Hablik, till 29/5. **SOLINGEN, Klingenmuseum:** "14. Bergische Kunstausstellung", till 6/6. **STUTTGART, Staatsgalerie:** Ragnar Moltzau Collection of paintings, till 15/5. **Galerie d'art moderne:** Paul Jenkins, till 6/4. **Kunstakademie Ketteler:** 35th Auction of modern art, Part I, paintings, watercolours, sculpture, 20—21/5; Part II, prints, 23—24/5. **WÜRIT. Kunstverein:** Art of the 20th century, from the May auction of the Stuttgart Kunstakademie, till 17/5. **Schaller:** Robert Heinrich Nachbauer, till 30/4. **ULM, Museum:** Joseph Kneer, till 22/5; Lynn Chadwick, Kenneth Armitage, 29/5—26/6. **WEIMAR, Schlossmuseum:** Wilhelm Höpfer, watercolours, prints, till 1/5; Johann Heinrich Meyer (1760—1832). **Kunsthaus:** Contemporary Finnish Prints, 25/5—26/6. **WIESBADEN, Museum:** Collection of the Grzimek family, 100 pictures, till 12/6. **Galerie Renate Boukes:** Heinz Kreutz, watercolours, till 30/4. **WUPPERTAL, Galerie Parnass:** Joop Sanders, till 5/5; Claire Falkenstein, 6/5—26/5; Jacques Hérold, 27/5—26/6. **Kunstverein:** Hans Uhlmann, sculpture, drawings, till 8/5. **WÜRZBURG, Städt. Galerie:** J. Schlotterbeck, prints, till 4/5.

GREAT BRITAIN

LONDON, The British Museum: Persian miniature paintings; seven centuries of portrait drawing in Europe; Bow porcelain exhibition. **Goffrey Museum:** Swedish textiles, till 17/4. **Royal Academy of Arts, Burlington House:** Royal Academicians, till 23/4. **Victoria and Albert Museum:** Tiepolo, etchings, drawings, from 12/4; Modern French Tapestries, 25/4—22/5. **Agnew & Sons:** Sickert centenary, till 14/4. **A.I.A.:** Anthea Alley, Margaret Evans, Bernard Farmer, Michael Kidner, till 5/5. **Alan Gallery:** Frank Goulding, till 30/4. **Archer:** John Knapp-Fisher, till 30/4. **Arts Council Gallery:** Epstein collection of primitive and exotic sculpture, till 23/4. **Beaux-Arts:** Edward Middleditch, till 19/5. **Berkely:** Far eastern and primitive art. **Brod:** Old Dutch and Flemish paintings. **Charrois:** Modern paintings. **Cooling:** 19th century figure and landscape subjects. **Crane Kalman:** Soutine and his circle, till 23/4. **Drian:** Falch, Hodgkinson, from 18/4. **Gallery One:** Paintings for collectors, till 30/4; Shemza, paintings, from 19/4. **Gimpel Fils:** Hassel Smith, till 23/4; Sandra Blow, 26/4—21/5; Bissler, 24/5—18/6. **Grabowski:** Frenkel, G. Levin, de Méric, Silwinski, till 30/4. **Hanover:** Alberto Burri, till 29/4. **I.C.A.:** "West Coast Hard Edge", till 23/4. **Jeffress:** Robin and Christopher Ironside, till 29/4. **Kaplan:** MacBryde, Colquhoun, till 30/4. **Lefevre:** Denise Wirth-Miller, till 30/4; Michel Rodde, paintings, May. **Leicester:** G. Hammond Steel, John Nash, also modern lithographs, till 28/4. **Leighton House:** 19th century British paintings and drawings, till 20/4. **Lord's:** Abstract and surrealist paintings, drawings, and Schwitters' collages. **McRoberts & Tunnard:** Abraham Mintchine, till 14/4. **Matthieson:** 19th and 20th century drawings and watercolours, till 16/4. **Mariborough:** James Ensor, May. **Melton:** Pettoruti, paintings. **New Vision Centre:** Deborah Brown, Hamerslag, Joyce Parker, till 30/4; Dutch Informal Group, paintings, 2—21/5. **Norbert Fischman:** Old masters. **Obellak:** Marcoussis, Gleizes, Herbin, Ernst, Matta, Magritte, others, till 9/5. **O'Hana:** Spanish graphic art, till 26/4. **Paris:** Roy Fitchett, till 27/4. **Portal:** Michael Fussell, George Fullard, till 30/4. **Redfern:** 12 Greek artists, till 22/4. **R.I. Galleries:** Royal Institute of Painters in Watercolours and the Society of Miniaturists, till 28/4. **Roland, Browne, and Delbanco:** Josef Herman, till 21/5. **St. George's:** Galicia, lithographs. **Shipley:** Two Thousand Years of Silk, till 9/5. **Tate:** Contemporary Arts Society 50th Anniversary Exhibition, till 8/5. **Temple:** Bryan Seaton, Pierre Jacquemon, from 20/4. **Arthur Tooth:** Paris-Londres X, till 30/4. **USIS:** American ceramics, till 24/4. **Waddington:** Hilary Heron, sculpture, till 28/4. **Walker's:** John Paddy Carstairs, Ken Bennetts, David Cox, till 11/5. **John Whibley:** Ronald Cooping. **Whitechapel:** Ida Kar, portraits of artists and writers in England, France, U.S.S.R., till 1/5; Roy de Maistre, paintings, drawings, 12/5—16/6. **Woodstock:** Papa-georgiu, Apergis, Perdikkidis, till 30/4. **Zwommer:** Julian Trevelyan, till 28/4.

HOLLAND

AMSTERDAM, Stedelijk Museum: S. Haber, E. Colla, till 2/5; Jean Brusselmans, 14/5—20/6; Santomaso, till 10/5; Collection of the Van Abbe Museum, Eindhoven, till 25/5. **Prentenkabinet:** Campendonk, till 25/4. **Fedor Museum:** Drawings, till 25/4. **ARNHEM,**

Geometriumuseum: 6 sculptors and painters, till 29/5; Willem Reijers, sculpture, till 10/4. **DELFT, Museum Het Prinsenhof:** Dutch Sculpture, till 5/5. **DORDRECHT, Museum:** Aart Schouman, April. **EINDHOVEN, Stedelijk Van Abbe Museum:** Modern Italian art from the Estorick Collection, till 23/5; Jean Brusselmans, till 9/5. **HAARLEM, Frans Hals Museum:** Hals exhibition. **THE HAGUE, Gemeentemuseum:** Prints from Groningen, till 15/5; Swedish Industrial design, till 15/5; Collection of Dr. P. Rijkens, till 29/5. **Nova Spectra:** Bitran, Englebert, Gillet, Louttre, others, April. **OTTERLO, Kröller-Müller Museum:** The Theo van Gogh Collection, till 16/5. **ROTTERDAM, Museum:** International sculpture exhibition, till 25/9. **UTRECHT, Museum:** Modern Brazilian art, till 15/5.

ITALY

BOLOGNA, La Loggia: Ilario Rossi, paintings, from 5/4. **CHIARI, La Murena:** Bernardini, Church, Fallai, Lavagnino, Moretti, Nikos, Pierluca, Sturle, Yeager, paintings and sculpture, organized by the Galleria Numero, Florence. **FERRARA, Montanari:** Leonardo Castellani, paintings, watercolours, till 19/4. **FLORENCE, Galleria d'Arte Internazionale:** Harold Bradley, till 14/4; Aldo Rocca, till 31/5; Enrico Macconi, till 28/4. **Galleria Numero:** Huo Hsueh-Kang, paintings, till 8/4. **Galleria La Strozzi:** Painters and sculptors of Pistoia, till 12/4. **UFFIZI Palace:** XI Premio del Fiorino, from 2/4. **La Vigna Nuova:** Anna Eva Bergman, etchings, till 16/4. **LA SPEZIA, Adel:** Renato Guttuso, drawings, till 6/4. **LUCCA, La Pantera:** Francesco Tabusso, paintings, till 2/4. **MILANO, Galleria Apollinaire:** Bram Bogart, paintings, till 1/4. **Salone dell'Annunciate:** Piero A. Cuniberti, paintings, till 15/4. **Arete:** Eleven American Painters. **Galleria Barbaroux:** A. Carrizzo-Huber, paintings, till 7/4. **Bergamini:** Attilio Rossi, paintings, till 15/4. **Bis:** Leonardi Leoncillo, sculpture, till 3/4; Mario Mafai, paintings, from 4/4. **Del Disegno:** Simone Gentile, from 21/3; Umberto Casarotti, from 3/5; Picasso, "Tauromachia", till 20/4. **Grattacielo:** Antonio Calderara, paintings, till 10/4. **Galerie Française:** "45 artistes font un livre" (Title: "La Lune en rodage I", edited and published by Carl Laszlo), till 4/5. **Palazzo Reale:** Ettore Cosamati, February; 20th Century Italian Art from American Collections, 30/4—25/6. **Civice Padiglione:** Raffaele de Grada, retrospective, April—May. **Galleria del Naviglio:** William Copley; Vera Haller, June. **Spotorno:** Renato Volpini, paintings, till 15/4. **Totti:** Luigina De Grandis, paintings, Neera Gatti, ceramics, till 7/4. **NAPLES, San Carlo:** Antonio Venditti, paintings, till 31/3. **ROMA, Galleria Nazionale d'Arte Moderna:** Contemporary Yugoslavian prints, till 30/4; 20th Century Italian Art from American Collections, 10/6—10/9. **Aliberti:** Marya de Regibus-Szulcowska, paintings, till 15/4. **Appunto:** Gerard Herter, paintings, till 15/4; Fulbright students, till 27/4; Brodhead, 28/4—11/5; Gail, 12—25/5. **Fontanella:** Erika Lore Kaufman, paintings, till 8/4. **Incontro:** David Porter, paintings, till 30/3. **La Medusa:** Livio Della Ragione; Claudio Cintoli; Allesandro Trotti, April. **La Nuova Pesa:** Alberto Sughli, lithographs, till 10/4. **L'Obelisco:** Leong, from 9/4. **Odyssea:** Antonio Saura. **Schneider:** Contemporary artists. **Segno:** André Masson, lithographs, till 10/4; Edouard Pignon, till 30/4. **Tartaruga:** Peter Brünig, from 23/3. **TORINO, Galleria La Bussola:** Giovanni Brancaccio, paintings, till 26/3. **Cassiopea:** Campono, Cossevel, Gasparini, Roma, Spiteris, paintings, sculpture, till 12/4. **Galates:** Michelangelo Olivero Pistoletto, paintings, till 15/4. **Il Grifo:** 2nd Salon of Painting and Drawing sponsored by the magazine "Il Grifo". **MAY, TRENTO, Bronzetti:** Carlo Bonacina, etchings, till 12/4. **VENEZIA, Galleria del Cavallino:** Stefania Bragaglia Guidi, sculpture, till 1/4. **Bevilacqua La Masa:** Davide Orler, paintings, till 8/4. **Santo Stefano:** Mario Carraro, paintings, till 16/4. **La Valigia:** Giuseppe Flangini, paintings, till 10/4. **VERONA, La Cornice:** Franco Liorli, paintings, till 10/4.

SWITZERLAND

ASCONA, La Cittadella: Maria Pospisilová, till 6/5. **BASEL, Kunsthaus:** Georges Braque, till 29/5. **Museum für Völkerrunde:** The Mask, "Gestalt und Sinn", till 24/4; European masks, till 15/4. **Galerie d'Art Moderne:** English artists, till 25/5; Roberto Crippa, 7/5—9/6. **Galerie Boyeler:** "La Femme"—woman in painting and sculpture from ancient to modern times. **Galerie Stürchler:** Otto Kein, till 14/4. **BERN, Museum:** Adolphe Milich, till 15/5. **Kunsthaus:** Serge Poliakoff, till 15/5; Sam Francis, from 28/5. **Guttenbergmuseum:** Pierre Gauchat, graphic work, from 2/4. **Kilpstein & Kornfeld:** Marc Chagall, till 14/5. **Verena Müller:** Ernst Morgenthaler, till 15/5. **Spiteler:** Margherita Oswald-Topp, till 24/4. **LA CHAUX-DE-FONDS, Galerie Numaga:** Kijino, till 26/5. **CHUR, Kunsthaus:** Xylon, till 15/5. **GENÈVE, Musée Rath:** Emile Chambon, till 1/5. **Galerie D. Bonard:** Contemporary masters. **KUSNACHT, Kunststube Maria Benedetti:** Rodolfo Soldati, till 22/4. **LAUSANNE, Musée des Beaux-Arts:** "Ive Salon de la Jeune peinture romande", till 8/5. **L'Entracte:** Mario Mascarin, till 29/4. **La Gravure:** Galanis, till 26/4; Sarthou, 28/4—25/5. **Grands Magasins S.A.:** Jean Apothéloz, till 11/5. **Paul Vallotton:** Kregemeier, till 30/4. **LE LOCLE, Musée des Beaux-Arts:** Paul Robert, till 1/5. **LUZERN, Kunstmuseum:** Bernhard Helliger, sculpture, drawings, till 18/4. **ST. GALLEN, Kunstverein:** 44 Young Swiss: Painting, drawing, sculpture, 8/5—15/7. **Im Erker:** Giacomo Manzù, sculpture, prints, drawings, till 31/5. **SCHAFFHAUSEN, Museum:** Turo Pedretti, till 15/5. **THUN, Galerie Aarequal:**

Rudolf Mumprecht, till 4/5. **WEINFELDEN, Rathaus und Hafltergarten:** Contemporary sculpture, till 22/5. **WINTERTHUR, Kunstmuseum:** Max Bill, till 22/5. **Galerie ABC:** Arthur Hurni, till 30/4. **ZÜRICH, Kunsthaus:** 1000 Years of Chinese painting, from 9/4; Jean Pouigny, till 29/5. **Kunstgewerbemuseum:** The Film, till 30/4. **Graphische Sammlung ETH:** Old Master drawings, till 22/5. **Galerie Beno:** Maurice Wenger, till 17/5. **Max Bollag (Modern Art Centre):** Contemporary painting. **Suzanne Bollag:** El Punto, till 27/4; Jorge Piqueras, till 28/5; Max Bill, June. **Chichio Haller:** Johnny Friedlaender, till 14/4. **Charles Lienhard:** Ben Nicholson, till 16/4; Alan Davie, till 21/5; Hartung, from 30/5. **Neumarkt 17:** E. S. Knebel, watercolours, drawings, woodcuts, etchings, till 30/4. **Neupert:** Early works of known Swiss painters; 19th century painting, from 1/4. **Orell Füssli:** Victor Surbeck, till 23/4; Max Hegetschweiler, 30/4—28/5. **Paletto:** Walter Grab, Ernst Maass, till 3/5. **Rotapfel-Galerie:** Hermann Knecht, till 14/5. **Wenger:** Jacques Villon, Max von Moos, Jean Lecoulre, till 30/4. **Wolfsberg:** Miguel Ibarz, till 30/4; Lolo Flaux, till 30/4. **René Ziegler:** Henri Laurens, till 29/4.

THE UNITED STATES

Some Smithsonian Institution Traveling Exhibitions: **ALBANY, N.Y., Institute:** Contemporary American Watercolours and Drawings, from the Edward W. Root Collection, till 31/5. **University:** "Birds by Emerson Tuttle", till 1/5. **AMHERST, Mass., University:** Shaker craftsmanship, till 31/5. **ATLANTA, Ga., Library:** American Prints Today, till 1/5. **Art Association:** Contemporary French tapestries, 16/5—19/6. **AURORA, N.Y., University:** Thomas Rowlandson, watercolours, drawings, till 1/5. **BALTIMORE, Md., Museum:** 20th Century American Paintings, from the Edward W. Root Collection, 4—31/5. **BIRMINGHAM, Ala., Museum:** Contemporary French tapestries, till 2/5; contemporary American glass, 1—31/5. **CHAMBERSBURG, Pa., Wilson College:** Contemporary religious prints, 5—29/5. **CHAPEL HILL, N.C., University:** Young British painters, till 15/5. **CHARLESTON, S.C., Gibbs Art Gallery:** The American city in the 19th century, 1—31/5. **CHATTANOOGA, Tenn., George Thomas Hunter Gallery:** Drawings from Latin America, 13/5—12/6; Three Danish printmakers, 13/5—15/6. **GAINESVILLE, Fla., University:** Architectural photography, 6—31/5. **LA JOLLA, Cal., Art Center:** Great European printmakers, till 1/5. **LOS ANGELES, Cal., Museum:** Advertising in the 19th century, 8—31/5; Old Master drawings, from the Collection of Sir Bruce Ingram, till 3/5. **LOUISVILLE, Ken., J. B. Speed Museum:** Enamels, 1—31/5. **MANCHESTER, N.H., Currier Gallery:** Jacques Villon, prints, drawings, 1—29/5; Munakata, prints, till 15/5. **MILWAUKEE, Wis., Milwaukee-Dowder Seminary:** Work by Peter Takal, 8—31/5. **MONTCLAIR, N.J., Museum:** Eskimo art, 7—31/5. **NEW HAVEN, Conn., Yale:** "Pagan", 7—31/5. **NEW YORK, Asia House:** Gandhara sculpture, 7/5—15/6. **PENSACOLA, Fla., Art Center:** Japanese dolls, till 15/5; "Theatrical Posters of the Gay Nineties", 10—31/5. **QUINCY, Ill., Art Club:** Fulbright designers, 8/5—5/6. **ROANOKE, Va., Library:** Pieter Brueghel the Elder, engravings, 13/5—12/6. **SAN JOSE, Cal., Rosier Museum:** "Charles Fendrich—Lithographer of Statesmen", 5—26/5; Great European printmakers, from the Edward W. Root Collection, 15/5—15/6. **SANTA BARBARA, Cal., Museum:** Bernard Ralph Maybeck, 20/5—19/6. **SEATTLE, Wash., Museum:** Norwegian tapestries, 1—31/5. **TACOMA, Wash., College of Puget Sound:** Chinese landscape painting, till 8/5. **WASHINGTON, D.C., George Washington University:** "Outer Mongolia", 7—31/5. **WEST LAFAYETTE, Ind., Purdue:** "The Story of American Glass", 1—31/5. **YELLOW SPRINGS, Ohio, Antioch College:** Midwest designer craftsmen, 7—29/5.

Some American Federation of Arts Traveling Exhibitions:

"Abby Aldrich Rockefeller Folk Art Collection": McNay Art Institute, till 17/4; Montclair Art Museum, Montclair, N.J., 1—31/5. **"Flanagan: Sculpture and Other Works":** Pensacola Art Center, Pensacola, Fla., till 12/5. **"New Painting from Yugoslavia":** Montgomery Art Center, Pomona College, Claremont College, Claremont, Cal., till 11/4. **"Five Centuries of Drawing from the Cooper Union Museum":** Albright Art Gallery, Buffalo, N.Y., till 3/5; University of Michigan Museum of Art, Ann Arbor, Mich., 13/5—3/6. **"A Rationale for Modern Art":** Southern Methodist University, Dallas, Tex., till 3/5; Frye Museum, Seattle, Wash., 15/5—6/6. **"Trustee's Choice":** Coe College, Cedar Rapids, Iowa, till 16/4; Roberson Memorial Art Gallery, Binghamton, N.Y., 10—30/5. **"Milton Avery Retrospective Exhibition":** Bennington College, Bennington, Vermont, till 17/4; Bradford Junior College, Bradford, Mass., 2—22/5. **"Lee Gatch Retrospective Exhibition":** Everhart Museum, Scranton, Pa., till 17/4; Ohio University, Athens, Ohio, 1—22/5. **"Wood: Sculpture and Graphics":** University of Oregon, Eugene, Ore., till 13/5; Art Gallery, Victoria, British Columbia, 27/5—17/6. **"Atget in Paris: 1900—1925":** J. B. Speed Museum, Louisville, Ken., 1—30/6. **"Contemporary Italian Drawing and Collage":** San Fernando Valley State College, Northridge, Cal., till 6/5. **"Artists as Collectors":** Artists Guild, Nashville, Tenn., till 22/5. **"Exotic Art: from the Jay C. Loff Collection":** Allentown Art Museum, Allentown, Pa., 3/5—3/6. **"Some Younger American Artists":** Florida State University, Tallahassee, Fla., till 5/5. **"Form Givers at Mid-Century":** Art Institute of Chicago, Chicago, Ill., till 30/4; Des

Moines Art Center, Des Moines, Iowa, 15/5—5/6. "Forms from Israel": Cheney Cowles Museum, Spokane, Wash., till 6/5; Museum of Art, San Francisco, Cal., 20/5—14/6.

ALBANY, N.Y., Institute: Marion Sharpe, till 17/4. **ALLENTOWN, Pa., Museum:** Eskimo art, till 23/4; Barye, sculpture, drawings, 19/4—10/5; members annual exhibit, till 30/4. **BALTIMORE, Md., Museum:** Adja Yunkers, recent paintings, till 15/5; Jacques Lipchitz, sculpture, drawings, 26/4—29/5; Cecile Baer, memorial exhibition, till 24/4. **Walters Art Gallery:** Stained and glass panels from the 13th—17th century, till 10/4; 5000 years of Persian art, 23/4—5/6. **BIRMINGHAM, Ala., Museum:** Contemporary French tapestries, till 2/5. **BLOOMFIELD HILLS, Mich., Cranbrook Academy of Art:** David Fredenthal, till 30/4. **BOSTON, Mass., Kneelis Gallery:** Thomas Morin, sculpture, till 29/4; group exhibition, 30/4—20/5; Arnold Bittelman, drawings, 2/5—18/6. **BUFFALO, N.Y., Albright Art Gallery:** Lyonel Feininger, memorial exhibition, till 8/5; Five Centuries of Drawing, The Cooper Union Centennial Exhibition, till 3/5. **CAMBRIDGE, Mass., Fogg Art Museum:** "Rembrandt Drawings from American Collections", 27/4—29/5; American 19th century painting, till 21/4. **CANTON, Canton Art Institute:** Annual May show, competitive exhibit, till 3/4. **CHICAGO, Ill., Art Institute:** "15 Painters from Paris", till 15/5; "Form Givers at Mid-Century", till 15/5; Kiyonaga, Utamaro, Sharaku, till 5/6. **Feigen:** "Important Recent Acquisitions", includes Ernst, Masson, Arp, others, till 14/5. **Feingarten:** Louis Ortiz, paintings, collages, sculpture, till 29/4. **Holland-Goldowsky:** Michael Loew, till 2/4. **Main Street Gallery:** Roussil, Braque, Chagall, till 22/4. **CINCINNATI, Ohio, Museum:** "Atget in Paris", 100 photographs, till 10/4; 1960 International Biennial of Prints, till 22/5. **CLEVELAND, Ohio, Museum:** "42nd May Show", annual exhibition of Cleveland artists and craftsmen, includes painting, sculpture, enameled, ceramics, jewelry, etc., 4/5—12/6. **BAYTON, Ohio, Art Institute:** "From Géricault to the Monet 'Nymphs'", French painting, 1815—1926, from the collection of Mr. Walter P. Chrysler, Jr., till 22/4; Reiston Thomas, till 1/5; "The Art School Annual", 28/5—19/6; Gilbert Hall, paintings, 4/5—5/6. **DENVER, Colo., Pogreba Gallery:** Over 500 works by European, Japanese, American artists, old and contemporary, April. **DES MOINES, Ohio, Des Moines Art Center:** "Form Givers at Mid-Century", 26/5—12/6; Karl Mattern, 26/5—12/6; Mauricio Lasansky, retrospective, 16/6—4/7. **DETROIT, Mich., Institute:** Master Drawings of the Italian Renaissance, till 8/5. **EAST LANSING, Mich., Michigan State University:** MSU Art Staff Exhibit: Robert Alexander, Martin Hurlig, till 18/4; 15 American painters, till 8/5; Bay printmakers, till 8/5; Alma Goetsch, Kathrine Winkler, till 8/5; Walter Quirt, retrospective, 15/5—1/6. **FORT WORTH, Texas, Art Center:** José Luis Cuevas, drawings, till 27/4; Jack Perlmutter, colour prints, till 27/4; Cock van Gent's "Last Supper", till 17/4; Anni Albers, weavings, 29/4—29/5. **HARTFORD, Conn., Albion:** "Some Aspects of Abstract Art", till 3/4; The Visual Image, till 30/5. **HOUSTON, Texas, Contemporary Arts Museum:** "Architectural Graphics", till 29/4. **KANSAS CITY, Mo., Nelson Gallery and Atkins Museum:** Tenth Mid-America Annual Exhibition, till 1/5. **LA JOLLA, Cal., Art Center:** Great European Printmakers, till 1/5; John Baldessari, paintings, till 24/4; Richard Morris, paintings, till 22/5. **LONG BEACH, Cal., Museum:** Arts of Southern California—VII: Photography, till 24/4; Elsa Warner, paintings, till 24/4; Joel Edwards, ceramics, till 24/4; Picasso, "La Suite Vollard", till 24/4. **LOS ANGELES, Cal., Museum:** Recent archeological acquisitions from western Mexico, till 30/4; Old Master drawings, from 5/4. **Felix Landau:** Paul Wanner, till 7/5; Graphic Arts Festival, 9/5—18/6. **Ferus:** J. Deleo, till 16/4. **Peris Gallery:** French and American. **Vigevano:** French masters. **MANCHESTER, N.H., Currier Gallery:** Five centuries of drawing, from The Cooper Union Museum, till 15/4; Exotic art: Selections from the Jay C. Leff Collection, till 15/4; Munakata, prints, till 15/5; Jacques Villon, prints, drawings, 1—29/5. **MIAMI, Fla., Museum of Modern Art:** Graphics show, till 30/4. **MINNEAPOLIS, Minn., Institute:** "Elegance to Scale", by members of the American Institute of Decorators, till 10/4; Gandhara sculpture, till 24/4; Imperial Chinese robes and textiles, till 22/5. **Walker Art Center:** "60 American Painters", New York school, till 8/5; William Saltzman, paintings, drawings, till 22/5; Philip Evergood, retrospective, 12/6—17/7. **MONTCLAIR, N.J., Museum:** "Children's Exhibition", till 1/5. **NEW HAVEN, Conn., Yale University Gallery:** "American Prints", 1950—1960, till 22/5. **NEW YORK, Brooklyn Museum:** 12th National Print Exhibition, 10/5—27/6; Victoriana exhibition, from 7/4. **Cooper Union Museum:** "The Logic and Magic of Colour", 20/4—31/8. **Guggenheim Museum:** Exhibition of a selection of paintings and sculpture from the museum collection, April. **Jewish Museum:** Acquisitions: 14th Century Persian Synagogue Wall. **Metropolitan Museum:** Selection of Near Eastern art objects recently acquired by the Museum, from 13/4; ancient art from Sumer, Babylon, Assyria, Persia, from 21/4; "Photography in the Fine Arts II", from 20/5; opening of gallery of French furnishings and porcelain of the 18th century featuring objects from the Hillingdon collection, from 5/5. **Museum of Contemporary Crafts:** "1960 National Gold Medal exhibition of the 'Building Arts'" co-sponsored by the Architectural League of New York and the American Craftsmen's Council, April. **Museum of**

Modern Art: Claude Monet, "Seasons and Moments", till 15/5; a selection of paintings, sculpture and prints available for rent or sale from the lending service, till 17/4; "The Sense of Abstraction", recent photographs, till 10/4; Portraits from the Museum collection, 4/5—12/6; Richard Buckminster Fuller, structures, through spring. **Museum of Primitive Art:** "Antelopes and Queens", sculpture from Bambara tribe of the Western Sudan, till 8/5. **Whitney Museum:** Philip Evergood, retrospective, till 22/5; "Business buys American art", till 24/4. **A.C.A.:** Philip Evergood, till 30/4. **Alan Gallery:** Carroll Cloar, till 2/5; "New York IV", till 1/6. **Angeleski:** Ramzi Mostafa, 1st exhibition in US, paintings, till 16/4; B. L. Shrubar, paintings, 18—30/4. **Artist:** Gallery artists: Kurlander, Shavel, Koch, R. Thorpe, others, till 16/4; Erik Hoberg and Murry Tinkelman, collages, watercolours and mixed medias, 18—28/4; Carolyn Pruyn, till 26/4. **Asia House:** 55 Haniwa from the National Museum of Tokyo, till 17/4; Gandhara sculpture from the 1st to 3rd century, 16/5—30/6. **Babecek:** George Ratkal, till 23/4; Irving Marantz, 25/4—14/5. **Barons:** Jan Peter Stern, sculpture, till 23/4. **Bayer:** Serena Rothstein, till 7/5. **Blanchini:** Domenico Gnoli, recent paintings, till 11/5. **Bodley:** Nina Jacobson, paintings, till 16/4; Edith Basch and Nancy Singer, paintings, till 23/4; Bob Crewe, glass, collages, and paintings, 18/4—7/5; Arnaldo Dileo and Martha Hall, paintings, 25/4—7/5. **Borgenicht:** Felto, paintings, till 7/5; Sidney Gordin, sculpture, 10—28/5. **Burr:** Sophie Onton and William Shuler, also Gotham Painters, 24/4—7/5. **Camino:** Phil Held and Florence Weinstein, paintings, 22/4—12/5. **Carstairs:** Maurice Grosser, "Paintings of Morocco", till 23/4; gallery group show, 26/4—27/5. **Carus:** Contemporary American and European paintings, till 23/4; Picasso, Braque, Miró, others, French lithographs and engravings, April. **Castelli:** Salvatore Scarpitta, 19/4—7/5; Robert Rauschenberg, till 16/4. **Chase:** Contemporary paintings and graphics by promising young artists from France, England, Italy, Indonesia, Japan, Australia, the US, April; All Italian artist exhibit for the benefit of "Girl's Town" of Italy, April. **Contemporaries:** Enrico Pontremoli, paintings, till 30/4; Mauricio Lasansky, etchings, 2—21/5. **Contemporary Arts:** Ellis Wilson, till 22/4. **Paul Cummings:** Early American paintings and contemporary works of art, April. **D'Arcy:** "4000 Years of Primitive Art", April. **Davis:** Stuart Kaufman, 19/4—7/5. **Peter Deitch:** Letterio Calapai, "The Seven Last Words of Christ", and other prints, till 12/4. **Delacorte:** Masterworks of Coptic art, April. **De Nagy:** Gorchow, paintings, till 30/4. **Downtown:** Tseng Yu-Ho, paintings and collages, till 7/5. **Ligea Duncan:** Grace Leslie Dickenson, oils, sculptures, from 16/4. **Durlacher:** James Fosburgh, till 23/4; Frederick Fuchs, 26/4—21/5. **Duvene:** Rigaud, Largilliere, Oudry, April. **Andre Emmerich:** Helen Frankenthaler, new paintings, till 23/4; Miriam Schapiro, new paintings, 25/4—21/5. **Este:** Annual exhibition of Master Drawings from five centuries, 15/4—31/5. **FAR:** Joan Drew, paintings and original graphics, 18—30/4. **Feingarten:** Charles Alston, recent paintings, till 30/4. **Findlay:** Clry, till 17/4. **Fine Arts Associates:** Kurt Seligmann, recent paintings, till 23/4; James Wines, sculpture, 26/4—14/5. **Fleischman:** Chaim Fleischman, recent paintings, till 22/4. **French & Co.:** Jules Olitski, new paintings, 20/4—14/5; "Flowers in Art", till 30/4. **Rose Fried:** Arnel, till 16/4; Jean Xeron, till 7/5; Landes Lewitinn, 9—28/5. **Allan Franklin:** Joseph Goto, sculpture, April. **FuHon:** John Koenig, paintings and drawings, till 30/4. **Galerie Koenig:** "Construction and geometry in painting, from Malevich to tomorrow", April—May. **Galerie Felix Vercel:** Exhibition of the Paris 1960 Grand Prix de la Peinture Othon Friesz, till 7/5. **G Gallery:** James Phillips, oils, till 17/4; Walter Hahn, oils, 26/4—14/5. **Galerie Internationale:** Hans Kalischer, 18—30/4. **Graham:** Wagemaker, Lucebert, Mooy, till 7/5. **Grand Central:** John Hilton, paintings, "Accent on Arizona", 19—30/4; John Rogers, watercolours, 26/4—7/5. **Grand Central Moderns:** Leo Manso, recent paintings and collages, till 28/4. **Hammer:** Hedy Lamarr, till 23/4. **Heller:** Contemporary Italian masters: Carra, De Pisis, Rosai, Campigil, Fantuzzi, De Chirico, Sironi, from 16/4; Edward Chavez, recent paintings, 19/4—14/5. **David Herbert:** William Scharf, recent paintings, till 23/4; David Chapin, 25/4—21/5. **Hirsch-Adler:** George Beattie, 19/4—7/5; Albert Tucker, till 16/4. **Hutton Galleries:** Hans Jaenisch, April. **Isaacson:** John McClusky, till 23/4; Daniel Maloney, 26/4—14/5; group show, from 16/5. **Jackson:** Frank Lobdell, Haitian artist, 19/4—7/5. **James:** Gerald Samuels, till 22/4; Nieves Billmeyer, 22/4—12/5. **Sidney Janis:** 9 American painters, till 23/4. **Janos:** European graphic signed editions: Braque, Friedlaender, Miró, Music, Manessier, Picasso, Zao Wou-Ki. **Juster:** Yova, paintings, 18/4—7/5. **Kennedy:** Tore Astlund, watercolours, April. **Kleemann:** Antonio Corpora, paintings, till 30/4. **Koots:** Marco Relli, new paintings, till 16/4; Georges Mathieu, till 7/5; American and European painting and sculpture, 10—28/5. **Krasner:** Umberto Romano, paintings, till 30/4. **Kraushaar:** John Sloane, landscapes, till 23/4; John Guerin, paintings, 25/4—14/5. **Landry:** James Pichette, till 23/4. **Loeb:** Lapicque. **Matias:** Millares, April; MacIver, May. **Mayer:** Jacques Brown, paintings, till 23/4; Lili Katzen, paintings, 25/4—14/5. **Meltzer:** Louis Bunce, paintings, till 23/4; Frank Wilbert Stokes, drawings, paintings, 10/5—4/6. **Mi Chow:** Chi-Kwan Chen, paintings, till 23/4. **Midtown:** William Thon, paintings, watercolours, oils, till 23/4. **Mitch:** Louis Bosa,

paintings, till 23/4; Grigory Gluckmann, paintings, 25/4—14/5. **Mills:** Hana Gaber, sculptures in wood, metal, terra cotta, till 13/5. **Monede:** Sonja Faik, till 23/4. **Janet Nassler:** Antonio Joseph, paintings, and Georges Liaud, sculpture, Haitian, 18/4—7/5. **New Art Center:** Zao Wou-Ki, watercolours, till 29/4. **New World Arts:** "Pre-Columbian Mexico", April; "Watercolours and Drawings by Modern Masters", includes Chagall, Grosz, Nolde, others, from 15/5. **Nordness:** Zubei, recent oils, 18/4—7/5; "The Importance of the Small Painting", till 16/4; Gregorio Prestopino, till 7/5. **Panoras:** Arline Levin, Epstein, paintings, 18—30/4. **Parke-Bernet:** Sale of 50 modern paintings and sculptures to benefit the 30th Anniversary Fund of the Museum of Modern Art. Exhibition from 23/4; sale 27/4 at 8:30 PM. **Parnas:** Franco Assetto, paintings, till 30/4; Larry Day, new paintings, till 30/4. **Betty Parsons:** Alexander Liberman, paintings, till 23/4; Lyman Kipp, sculpture, 25/4—14/5. **Betty Parsons, Section 11:** Yehiel Shemi, sculpture, till 30/4. **Peridot:** Morris Brose, sculpture, till 30/4. **Peris:** Calder, till 9/4; modern masters. **Phoenix:** Edwin Jastram, till 21/4; Fleming, Celenano, 22/4—5/5. **Pietrantonio:** B. Arnold-Kayser, till 15/4. **Polendexter:** Diebenkorn, Solomon, Yekta, "The Landscape", 18/4—7/5. **Poorman:** Boris Vassiliou, paintings, "The Vanishing Mongolia", 22/4—26/5. **Stephen Radich:** (formerly Widdfield): Sculptors' drawings, 26/4—21/5. **Rehn:** Pat Mangione, paintings, till 16/4. **Saldenberg:** Feininger, Giacometti, Gris, Gromaire, Kandinsky, Klee, Léger, Masson, Matisse, Picasso, drawings, till 23/4; E. De Kermadec, paintings, from 26/4. **Bertha Schaefer:** Patrick Heron, paintings, till 3/5; François Stahly, sculpture, 5—27/5. **Schweitzer:** 19th and 20th century American, French, Italian paintings and drawings, April. **Selected Artists:** Nat Ramer, recent paintings, 26/4—7/5. **Slatkin:** "Claude Monet and the Giverny Artists", till 21/4. **Stable:** Richard Stankiewicz, sculpture, till 23/4. **Staeupfel:** Norman Carton, paintings, 19/4—7/5; Robert Beverly Hale, recent drawings, till 16/4; Joan Brown, paintings, till 16/4. **Stuttman:** Yvonne Thomas, paintings, till 30/4; "Homage to Albert Camus", 3—28/5. **Tanager:** Sally Hazelet, till 21/4; Sidney Geist, sculpture, 22/4—13/5. **Terrain:** "Festival of Opposites", April. **Trabala:** Leonardo Ricci, paintings, till 30/4. **Van Diemen-Lillefeld:** Philippe Maec, paintings, till 18/4. **Viviano:** Afro. **Michel Warren:** N. H. Stubbing, paintings, till 30/4. **Washington Irving:** Savo Radulovic, Mediterranean Impressions, till 23/4. **Wayne:** Frascini, recent woodcuts, till 30/4. **Ruth White:** Justine R. Schachter, crayons, till 23/4; Mildred Crooks, recent paintings, 26/4—14/5. **Wildenstein:** Degas, loan exhibition for the benefit of the Citizens Committee for Children of New York. **Willard:** Philip McCracken, sculpture, till 30/4. **Willard-Lucien:** Penner West, recent paintings, 19/4—9/5. **Howard Wise:** Stephen Pace, paintings, till 23/4; Edward Dugmore, paintings, from 26/4; Fred Mitchell, recent paintings, 24/5—18/6. **Wittenborn:** Otto Egla, original prints, till 19/4; Virginia Dorch, photography, 20/4—20/5. **World House:** Manzù, recent bronzes, till 7/5; Bourdelle, bronzes, watercolours, till 16/4; Lee Gatch, 10/5—11/6. **Zabrizki:** "American Watercolours", till 30/4. **NORTHAMPTON, Mass., Smith College:** "New Sculpture Now", till 9/5. **OAKLAND, Cal., Museum:** Wood, sculpture and graphics; Joan J. Pearson, potter, collector, till 10/4; "The Painted Flower", till 8/5. **PHILADELPHIA, Pa., Museum:** Mary Cassatt, 22/4—29/5; "The World of Prints, 1960", till 10/4. **PHOENIX, Ariz., Museum:** Frank Lloyd Wright; Ruska collections; gifts of Mr. and Mrs. Henry Luce; "Second Arizona Annual"; Contemporary Mexican paintings and drawings, April. **PITTSBURGH, Pa., Carnegie:** "Promised or Given, 1960", till 8/5; Modern Japanese printmakers, 25/4—5/6; Design forecast, 28/4—22/5; Benjamin Spiegel, photography, 1/5—5/6. **PRINCETON, N.J., Little Gallery:** Robert Mueller, oils, till 23/4. **RICHMOND, Va., Museum:** "Sport and the Horse", till 15/5. **SAN FRANCISCO, Cal., Museum:** Mark Tobey, retrospective, paintings, drawings, till 24/4; Tetsuro Sugimoto, Buddhist paintings, till 9/5; Ruth Asawa, sculpture, drawings, 26/4—26/5; Chi' Pai-shih, paintings, 4/5—6/6; selections from the Avery Brundage Collection of Oriental Art, 10/5—12/6; "Sculpture in our Time", Joseph H. Hirshhorn Collection, 29/5—10/6. **Belles Gallery:** "San Francisco—1960", San Francisco artists, till 11/5. **Dilexi:** Stephen Pace, watercolours, till 23/4; Jeremy Anderson, sculpture, 25/4—21/5; Craig Kaufman, paintings, 23/5—18/6. **Feingarten:** Keith Boyle, paintings, till 30/4. **Gump's:** Ilse Goltz, paintings; Dora De Larios, ceramics, till 30/4. **SAN JOSE, Cal., Rosicrucian Museum:** Takahiko Mikami, Setsuya Nakamura, paintings, till 1/5; Charles Fenderich, lithographs, 5—25/5; Great European printmakers, 28/5—15/6. **SEATTLE, Wash., Museum:** 18th International Photographic Salon; Carl Morris, retrospective; Kenjiro Nomura, retrospective, till 7/5. **Zoe Dusanne:** Al Everett, paintings, till 23/4; Ambrose Patterson, paintings, 1—22/5; "Painters in Europe", Delaunay, Michaux, Francis, others, 5—30/5. **TOLEDO, Ohio, Museum:** Abby Aldrich Rockefeller Folk Art Collection, till 26/4; Photographs from the "Blade", till 24/4; 42nd Annual Toledo Artists Exhibition, 8/5—5/6; Barbara L. Welles, paintings, till 1/5. **WASHINGTON, D.C., National Gallery:** Daumier, till 17/4. **Origo:** Lorraine Weaver, Ronnie Dion, paintings, till 8/5. **WORCESTER, Mass., Museum:** George Rouault, "Miserere", 58 prints, till 8/5; Sir Thomas Lawrence, regency painter, 27/4—6/6. **YOUNGSTOWN, Ohio, Butler Institute:** "The Questers Art Group", till 24/4.

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